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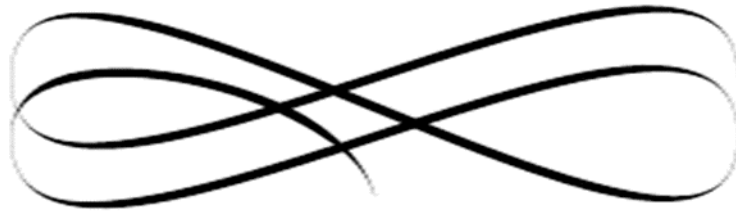
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Teachers being creative: Technology in Drama?

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Special mention for my late Mother.

Abstract

The importance of creativity in the teaching of Drama in secondary schools has long been accepted (Davis 2010) and during the last 20 years, the importance of technology in the teaching of any school subject has grown. This thesis explores the journey of two Drama teachers as they attempted to develop their creative use of technology. My findings contribute to increased understanding of the challenges in developing the creative use of technology in Drama teaching. The key research question focussed on whether the participants were able to use technology creatively.

The research used a naturalistic method of enquiry, based in two similar schools in the same county. An action research cycle took place over three phases during one academic year. The data collection methods used were video recordings of the Year 7 lessons focussing on the teacher with both participants blogging about their experiences. The data was analyzed using Template analysis and Critical Incident analysis. The research challenges the view that creativity has a definitive meaning, rather that creativity is a fluid set of concepts that can be applied in a variety of styles in the classroom.

The main findings of the research reveal the evolution of the creative attitudes of the participants as their technology use developed. This research contributes to the theoretical knowledge of the concept of creativity in education and its practical applications in the classroom. The study reveals the creative journey of both participants, the divergence of these journeys and the potential to enhance the creative experience for teachers in our schools. It also challenges the belief that creativity in the classroom can be generated using a pre-determined set of approaches.

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List of Acronyms and Applications (Apps)

Acronyms

BERA – British Educational Research Association

CCE - Creativity, Culture, Education

CLASP - Creative Learning and Student Perspectives

DigiLit – Digital Literacy

DECK- Distributed thinking and knowing, Engagement and motivation, Community and communication, Knowledge building.

GTCW – General Teaching Council for Wales

ICT – Information and Communication Technology

NACCCE – National Advisory Committee on Creative and Cultural Education

STEM – Science, Technology, English, Maths.

TED – Technology, Education, Design

TES – Times Educational Supplement.

QCA – Qualifications and Curriculum Authority

Applications (Apps)

Coach's Eye – A Sports app, commonly used on Sky Sport to pause, rewind, circle, play in slow motion and arrow the action.

Random Name Picker – This app chooses from a pre-inputted list of names to select random participants.

Team Shake – This app divides a class into random groups.

SFX – Sound Effects app (various used)

Chapter One – Introduction

“Creativity is possible in any activity in which human intelligence is actively engaged”
(Robinson, 2001 p111)

Creativity is an important issue in education. Employers are looking for creative people to employ and place creativity high on their list of requirements (National Careers Service 2015). Yet it is not a subject or skill that is taught explicitly in school. It does not have a place in the modern curriculum. The so-called creative industries are one of the fastest growing areas in the UK economy and by 2016 have generated annual revenues of £84.1 billion (Department for Culture, Media and Sport, Jan 2016). They are producing new forms of employment as our lifestyle changes and becomes more focused on the communications revolution. The creative industries interact with science and technology and as such, they build on innovation. Creativity and technology are intrinsically linked in the wider world but the situation in schools is somewhat different. Whilst the government is supporting the creative industries with tax relief, investment and the safeguarding of cultural programmes across the UK, many arts subjects are being cut in school (DfE 2010, 2015, 2016). Technology is booming at the same time, with mobile phones and tablet computers now forming a natural part of everyone's life. The “always on” generation (Dale and Pymm, 2011) is here. Mobile phones are now used for a myriad of creative purposes, much more so than the original bulky and somewhat embarrassing phones of the 1980s. This change has occurred in less than 30 years and every day now there seems to be a new innovation in the world of technology. Such drive calls for a creative approach and so many companies are advertising for creative individuals to join them (National Careers Service, 2015). Schools are the places that they are

looking to in order to provide this generation of creative individuals in so much demand. Paul Collard, Chief Executive of Creativity, Culture and Education spoke about this at the WISE (World Innovation Summit for Education) conference in Qatar in 2014. He stated that “Creative learners are curious, disciplined, resilient, collaborative and imaginative” and that they would have to go out and create the jobs they wanted and that schools needed to teach the creative skills they would need to do this.

Based on my own experiences in secondary schools, creativity and technology were not linked in any way. Individual subjects are taught individually and the curriculum feels divided along the same lines as during the Industrial Revolution (Robinson 2010). Schools are not providing the education that our students apparently need and at the forefront of all this is the push for a revolution in education (Robinson and Aronica 2015), not just in terms of technology but also creativity. Robinson argues that the education system we have now disadvantages too many students, but there are many alternatives available to this traditional system. He states that this system is out of date and should be replaced with an organisation which values the individual, helps students to understand the world they live in, contribute to it and develop their own talents. In 2012 even the CBI called for an end to the “exam factory” system in schools, as employers were looking for other qualities in their candidates, such as creativity, communication skills and character, rather than a good set of exam results (CBI 2012).

With such a creative and technological revolution happening in the wider world, schools are in danger of falling behind in both areas. Whilst there has been a push in both fields in recent years, it has been neither sustained nor equitable, with some areas of the country being more affected than others. This is most easily seen by the lack of fast broadband speeds in schools. In 2014 Besa (British Educational Suppliers Association) reported that 65% of primary and 54% of secondary schools were struggling with reliable Wi-Fi systems in their schools. This must have an effect on the amount of innovative technology use in any school. The use of technology in schools seemed to me to be ripe for changing and so my research was intended to explore how this situation can be changed through the use of action research in two secondary school Drama departments.

Having taught Drama in secondary schools for 25 years I felt that I wanted to challenge the current situation and bring creativity to the forefront of the agenda, certainly in my department. I also felt that technology use in my own school was restrictive and depended mostly on the use of one program, PowerPoint. As I explored the literature I could find only a limited amount of research on teachers using technology (BECTA 2007), a wide gamut on creativity in schools (Craft, 2002; Jeffrey, 2005; Robinson, 2009) but almost nothing on combining the two ideas and never in Drama. Consequently, I broke the search down into smaller segments: creativity in schools, specifically in Drama, technology in education and the place of Drama in the curriculum. I then found many examples of the use of technology in further and higher education (Berry, 2006; Dale, 2008; Downs et al, 2011) but nowhere near as much in secondary education (Zhao and Frank, 2003; Perrotta, 2013). These were the themes upon which I based the literature review. I also

began to find many articles published in the TES (Times Educational Supplement), urging teachers to try new ideas, (ICT Guide, 2014). I began to read and as I did so I found new ideas that I wanted to implement in the classroom but I was unsure of how to include this in my research. I had initially considered involving a large number of Drama teachers from across two counties (Lupson 2010) but as the response was only 17.3% from the 150 who received questionnaires I felt that I needed to find one other person who would be as interested in beginning this work together. I then included the idea of using a co-researcher.

My reading led me to the work of Craft (2002), Jeffrey (2005), Robinson (2009) and took me back to the work of Taylor (1994), who I had initially come across in my teacher training in the early 1990s. I began to formulate an idea and knew that if I wanted to implement change then I would have to start in my own department and consequently in my own lessons. This led me to the idea of using action research which I then began to investigate.

Since the publication of the NACCCE (National Advisory Committee on Creative and Cultural Education) report in 1999, I had been considering the possibilities that creativity offered in my own subject. I felt that as a Drama teacher I was creative every day and could not see how I could improve on this. I was, in fact, wrong. My idea of creativity was somewhat free thinking, in that I would come up with an idea and allow the students to run with it and see what happened. This was a rather haphazard approach at times but I enjoyed the challenge of making mistakes and improving the idea so that it worked and the students were able to produce work that

was different but yet fell within the confines of the scheme of work. My approach to teaching has not changed much over the years, despite the introduction by the government of learning objectives, differentiation, WILFS (What I am looking for) and WALTs (We are learning to). These are based on the NFER (2007) Assessment for Learning position report which states that

“Assessment for Learning” and its characteristics are as follows: sharing learning goals with the pupils, helping pupils know and recognise the standards they must aim for. (NFER, 2007, p.3).

These were then adapted by Shirley Clarke (2001 p.31) into the acronyms in order to help teachers remember them. I incorporated all these with ease but was beginning to become a little bored in the classroom. My own teaching had reached a stage where I needed to incorporate more challenge. My A-Level exams were in the top 1% in the country and had been for several years. I was perfectly at home in my sixth form lessons as I had willing participants in my experimental lessons and they were always enthusiastic to try anything new that I had produced. It was lower in the school where my ennui was more apparent. I began to teach A-Level skills to GCSE students as well but the “little ones” were a less interesting prospect. During a conversation with a Year 9 group about my one and only PowerPoint presentation, they informed me that I was the only teacher who did not use it every lesson. Further investigation revealed their comments to be true. All the lessons in the school were produced on PowerPoint and stored on the school system. Every teacher was using the program as a matter of course. I began to wonder if there were other technological options I could explore and so I began to investigate seriously.

The situation of Drama in schools in England is coming under increased pressure due to the introduction of the English Baccalaureate (DfE 2010) and in 2016 GCSE entries of Drama were down 5% on 2015 and 16% since 2010. (Cultural Learning Alliance, Aug 2016). This steady decline is affecting the importance of Drama in the curriculum and is another issue that I felt had to be considered in this thesis.

This thesis will explore how I managed to overcome my problem in the presence of Year 7 and found the opportunity to challenge both the class and myself in terms of using technology creatively. My initial research for my Masters in Research (Lupson, 2010) focussed on how teachers used technology in Drama. Through questionnaires, I discovered that the situation was firmly based on the use of PowerPoint, with the majority of teachers preparing all their lessons using this programme. Drama teachers also have access to lighting and sound systems and these too were widely used. Interactive whiteboards had been bought by many schools and were used by some Drama teachers but I had not been the recipient of one myself. The problem that most teachers encountered was a lack of time to experiment with the technology and a lack of funding from the school to invest in their preferred item of technology. This provided the basis for my research on using technology creatively.

The research itself focused on a one-year cycle of action research based in two schools in the same county. The purpose of the research was to discover if we, the two participants, could introduce a more creative use of technology in our Drama lessons and exactly how we could do this. My co-researcher and I felt that we could achieve a new approach to our technology use which had previously focused on

lighting and sound. We worked in tandem throughout the year and used a blog to record our thoughts after each lesson. I wanted to develop a new perspective on the creative use of technology in my field, a way in which other Drama teachers could develop their creativity in a new field, that is to say, technology. The purpose of the action research was to facilitate this change and the idea of having two participants also increased the likelihood of a positive outcome.

The principal findings of the research are that both participants managed successfully to develop their practice to adopt a more creative approach to the use of technology. The journey undertaken through this research was not without incident and problem. Some of these were technology based, some were school based and some resulted from crises of confidence from the participants. What it has proven is that the creative urge in teachers and students can be channelled through technology with some effort from both sides and that the outcomes are most certainly worth the struggle.

I will discuss the literature surrounding the four areas that emerged as the most relevant to the research. This will form the basis for my argument and also the underlying principles behind the research. I have reviewed the recent and historical literature on creativity in education, the history of Drama in schools, the impact of technology in schools and the relevance of technology in Drama. I then considered the literature surrounding the use of action research in schools and how this would help me to develop a clearer picture of my own use of technology and also produce the change in practice I was searching for. The next chapter reveals my chosen methodology as well as the detail of how I wanted to proceed in detail. This included

the implementation of a blog and the use of video footage as methods of data collection. Critical Incident Analysis and Template Analysis are then discussed as the methods chosen to analyse the data from both the video and the blogs.

The penultimate chapter is the analysis and discussion of the findings which I decided to combine as the findings appear steadily throughout the three cycles of the action research. My final chapter is the conclusion in which I suggest a potential new approach to creativity in education, and hopefully, emphasize the importance of Drama in the English curriculum. The focus throughout is “How does the creative use of technology change Drama teachers’ practice?”

Chapter Two - Literature Review

In this chapter, I review four particular areas; the role of creativity in education, the place of Drama in the curriculum, the place of technology in education and the place of technology in Drama. These were chosen in order to help me shape my research question which is, “How does the creative use of technology change Drama teachers’ practice?” In order to understand how Drama teachers can play a role in changing the creative use of technology in their subject, I have identified these areas.

The role of creativity in education has been the subject of considerable interest since 1999 when the government- commissioned “All Our Futures” report was published (Jeffrey (2006), Cremin (2009) and Craft (2012)). The government has also placed a lot of importance on the role of creativity in education and has commissioned two recent reports about how it should be developed further (Nesta (2012), Warwick (2015)). Yet at the same time, there has been constant pressure on Drama in schools from recent reforms such as the English Baccalaureate (DfE 2010, 2015, 2016). This drives policy in school because students and schools are evaluated on their GCSE performance in these core subjects. The Baccalaureate is made up of English, Mathematics, History or Geography, the Sciences and a Language, leaving no room for subjects such as Drama. Patrice Baldwin, the chair of National Drama, has been fierce in her criticism of the decision to introduce the Baccalaureate

The future of drama in schools in England looks disturbingly bleak at the moment. Soon we may see the subject being cut from the curriculum altogether in many schools, “(Guardian Professional, 30/10/12).

My third area for discussion deals with the place of technology in education. The Nesta Trust report investigated the innovative role of technology in education,

The education sector has invested heavily in digital technology; but this investment has not yet resulted in the radical improvements to learning experiences and educational attainment, (2012, p.8)

Their findings seemed to be suggesting that teachers are not making the most of the new technologies and therefore this area too needed close examination.

Following on from this I will consider the place of technology in Drama which will discuss the role of technology in a creative subject. I observed in my school that many people view Drama as a creative subject but do not automatically associate the use of technology with the more physical demands of the subject. These four areas will form the basis of the literature review and may provide some answers to the research question I have provided.

Creativity in Education

Defining Creativity

“Imaginative activity fashioned as to produce outcomes that are both original and of value” (NACCCE, National Advisory Committee on Creative and Cultural Education 1999, p.31).

This definition of creativity in education was produced in the government-commissioned report, “All Our Futures” which was led by Robinson. Whilst the report covered many aspects of creativity in education, this definition has become standard. Ofsted (2003) used it in their report “Expecting the Unexpected” which dealt with

developing creativity in primary and secondary schools. Their report focussed on a small number of schools across the country and looked at teaching for creativity, only one aspect brought up by the NACCCE report, which also covers teaching creatively and learning creatively. The same definition appears in “Creativity; Find it, Promote it” which was published by QCA in 2005. This report was looking at creativity in education in Key Stage 1, 2 and 3. It resulted in a practical guide for teachers on how to recognise and develop pupils’ creativity, once again only looking at one aspect of creativity that had been defined by the original NACCCE report. The only common factor in all this is agreement with the definition provided by Robinson. Each of the subsequent reports only deals with one aspect of creativity but relies on the same baseline definition.

The NACCCE report (1999 p31) continues from this definition to give more detail,

Creative processes have four characteristics. First, they always involve thinking or behaving imaginatively. Second, this imaginative activity is always purposeful; that is, it is directed to achieve an objective. Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective.

With this breakdown, the definition becomes clearer. Creativity is based on the purposeful use of the imagination to produce an innovative idea that leads somewhere. Other definitions seem to be based only on the use of the imagination without any need for purpose or originality.

Craft (1996), one of the most influential writers on creativity, stated that there was a third wave, “little” “c” creativity which was the method people use on an everyday basis, to deal with the challenges of life in the 21st century. She agreed with the NACCCE definition but also saw other layers, such as the breaking down of creativity in education into three component parts. It is useful therefore to have the NACCCE definition to help delineate the actual concepts that are being described. Sternberg and Lubart also produced a definition but it lacks the depth of the NACCCE definition. They stated that “Creativity is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task restraints)” (1999, p.3). This definition lacks the term development and does not encompass as many ideas or possibilities as the NACCCE definition. It is rather stark by comparison and does not take into account the knowledge base required to be able to apply concepts creatively. Neither does it consider the four classical stages in creative thought which are; “preparation, incubation, illumination, then verification” (Wallas, 1926, p.80 in NACCCE, 1999, p.35). Wallas’ stages are seen as the baseline for creativity against which other definitions are measured. Education Scotland has defined creativity in the following way:

Creativity is a process which generates ideas that have value to the individual. It involves looking at familiar things with a fresh eye, examining problems with an open mind, making connections, learning from mistakes and using imagination to explore new possibilities. (Creativity across Learning 3-18, 2013, p.7).

Whilst this is a comprehensive definition it is not as succinct as the NACCCE definition which I am going to use as the basis for my research. The variety of

definitions of creativity in education underlines the argument that is continuing. Each definition brings a new perspective but it is the idea of “value” that brings them all together. They all agree that there must be an end product to the process, not just a free-ranging use of the imagination. Whether the end product has general value or just to the individual is not considered important in any of the definitions.

The idea of “everyday creativity” (Craft 1996) is also known as “Little c” creativity (Kaufman and Beghetto, 2009). This is where Robinson (2009) argued that everyone can be creative. If they are not then they have not found their “element” yet. He defined this as, “the place where the things we love to do and the things we are good at come together” (2009 p.xiii) His argument was that once you have found this then your creativity will flow. This is normal people being creative in their own way and flows from the NACCCE report arguing that “All people have creative abilities and we all have them differently” (1999, p.7). The aim of the work of the NACCCE report was to make sure that every pupil in education had the opportunity to develop these abilities.

Kaufman and Beghetto defined the two types of creativity thus, “everyday creativity (also called “little-c”), which can be found in nearly all people, and eminent creativity (also called “Big-C”), which is reserved for the great” (2009, p.1). The NACCCE report believes that everyone can be creative and the current (Conservative, 2016) government is supporting this bid to encourage creativity in students and teachers alike. There are some school subjects that are viewed as “Creative”, that is “Big C”, within the Education system, such as Art, Drama, Music and “little c” is not really recognised. The NACCCE report’s argument now is that it is time for a change and

that all school subjects can be creative in their own right. Hopefully, the demarcation in schools will disappear and they will come to realise that all subjects can be creative with a “little c”. Creativity can be taught as argued in “All Our Futures” (NACCCE 1999) and the last fifteen years have seen a real push from the government and from business leaders to promote creativity in education and in business.

In terms of education, Craft (2005) has divided creativity into three categories; teaching creatively, teaching for creativity and learning creatively. I intend to examine each of these concepts in detail as they are a useful vehicle to develop the ideas of creativity in the classroom. Craft stated, “when teachers use their own creativity, learners may use the spaces provided to develop their own creative learning” (2005 p.44). The argument, therefore, is that if a classroom has a creative environment then the students will be inspired to develop their own creativity. The work of Jeffrey and Woods (1997, 2003) has been influential in this area. Their ethnographic, empirical research has revealed the relationship between teaching creatively and teaching for creativity. Building on this data Craft (2005 p.44) has proposed that

Teachers who work creatively employ both creative teaching and teaching for creativity according to the circumstances they consider appropriate.

Teaching Creatively

Education Scotland defined creative teaching as “approaches and activities, developed and delivered by those who lead learning, which are usually exciting, innovative and often use unexpected techniques to engage learners” (2013 p.8).

This idea clearly put the onus on the teacher to be at the forefront of creative thinking in the classroom. Much research (Fryer, 1996, Craft, 1997, 2001a, 2002) has looked at the field of creativity. This has explored how creativity could be fostered and maintained (Jeffrey, 2001a, 2001b), investigated creativity in specific domains, such as information and communications technology (Leach, 2001) and documented creative teaching (Woods and Jeffrey, 1996). In general the focus has been on teachers being more adventurous, taking risks in their approach to teaching, being prepared to wait for the results of this and not relying on tried and tested ideas. The NACCCE report describes this process as “using imaginative approaches to make learning more interesting and effective”. This in itself is not helpful as more detail is needed but the report does go on to qualify the statement by suggesting that this entails developing new materials that “fire children’s interest and motivate their learning” (1999 p.102).

Hong et al (2009) produced a list of characteristics that can be found in the creative teacher such as a sense of humour, empathy, acceptance, kindness, openness and dedication to students. This list did not mention the ideas of risk-taking in teaching strategies or the confidence to act intuitively as the situation in the classroom changes, which Davies (2006) highlights. Overall there did not seem to be a definitive list of teacher characteristics available and there did seem to be some doubt over what constitutes a creative teacher. Woods’ (1990) features of creative

teaching, relevance, ownership, control and innovation, seem to be the most comprehensive definition of creative teaching. Jeffrey and Craft however produced some ideas as to what a creative teacher does in the classroom which are:

- using imaginative approaches
- making learning more interesting
- being effective (Jeffrey and Craft, 2004 in Craft, 2005, p.42).

I would understand the word “effective” to mean the same as the NACCCE report’s use of “purpose”, that is to say, that the use of creativity has a definite product and in the case of education this would be to improve the learning of the students. The NACCCE report also bears out this thinking and suggests that effective teaching and creative teaching go hand in hand. Woods (1990) would seem to have encompassed this in his use of the word “relevance” as well. The definitions have all mentioned the idea that there needs to be an outcome for the work to be classified as creative although there are many different routes to achieve this.

Relevance also appears in the NACCCE report (1999), that the knowledge that the students are acquiring is relevant to the world that they live in. This, therefore, gives them more motivation to learn, more interest in the subject and aids their creativity in developing new ideas on the subject. Morais and Azevedo (2011, p.331) stated in their article about what is a creative teacher that, “A creative teacher is the one who encourages reasonable risks and unpredictable situations, while reinforcing creative activities”. It was Woods (2002) who developed this idea first by stating that creative learning comes from creative teaching and provides four characteristics of creative teaching to prove his argument. These four properties are innovation, ownership of

knowledge, control of learning processes and relevance. Innovation involves a major change rather than a gradual one, for example, a new skill or new insight, in fact, the creation of something completely new. Woods described the ownership of knowledge as something that the pupils will develop as a result of the teacher's input, that the knowledge will make a difference only to them. His third property, that of control of the learning process works in tandem with the previous point. Pupils must have control over what they are learning in order to achieve a new level of understanding, to create something completely new. These four properties need to be taken into account by the teacher who is setting out to teach creatively but there is one major point missing. Woods made no reference to the development of thinking skills, the higher order tasks that Bloom (1956) placed at a more complex level, such as analysis and synthesis. These too must form a major part of any teacher's creativity and whilst these skills are not covered overtly in the NACCCE report they are implicitly referred to in their comments.

Education Scotland made reference to Bloom's revised taxonomy (2001) as being important for teachers to be aware of, and as a method for thinking about how to recognise and develop creativity in the students, but there was no reference as to how teachers themselves can use these skills of analysis and synthesis to develop their own creativity. Indeed, the higher thinking skills form part of the creative process as referred to by Wallas (1926) earlier. The entire process of creative thinking must also be applied to the teachers who are trying to implement a more creative approach to their work.

Finally, Cremin has provided an interesting perspective on the field of creative practice. She divided her thinking on this issue into three layers, personal qualities of the teacher, pedagogy and school ethos. The research was based on a study of creative teachers, identified as “highly creative professionals” (2009, p.28) but how they were chosen was not mentioned. The article was written as a guide to new or recently qualified teachers on how to incorporate these traits into their practice. Cremin then defined some core features which need to be considered in tandem with the three layers. Curiosity and a questioning stance, making connections, autonomy and ownership, and fostering originality are the headings that are used. These produced some interesting points about the ways in which teachers themselves can foster their own creativity in the classroom. The idea of risk taking is developed further as well as the ability to critique their own practice and pay attention to the novelty of the ideas produced by the students to help them develop further.

The literature constructs a definition of teaching creatively that involves risk taking, producing challenging activities for the students, the relevance of the work to their own lives, imagination, purpose and ownership. These elements are common to most of the literature on the subject and make it clear that this is a skill that can be taught.

The situation with technology in schools is being solved by individual teachers who have an interest in a particular piece of technology and who are seen as advocates for this. Perhaps this idea too could be adopted in schools for the training of teachers in how to teach creatively.

Teaching for Creativity

Teachers can “also promote the creative abilities of their pupils” (NACCCE, 1999, p.12). This is teaching for creativity as defined in the “All Our Futures” report. It has been seen as a natural result of teaching creatively. The NACCCE report stated that there are three requisites for teaching for creativity which are; encouraging, identifying and fostering. A teacher who teaches creatively is more likely to engender creativity in their pupils aided by the three ideas above. Perhaps the whole idea of teaching for creativity is, in fact, part and parcel of teaching creatively. The two ideas are remarkably similar and flow into each other in some sort of synthesis.

There is much more research available on this aspect of creativity as it is seen to have the most impact on students. The 2003 Ofsted Report “Expecting the Unexpected” described how, “In successful teaching for creativity, teachers know not only what it is they are promoting but also how to create opportunities for this to happen” (2003, p.9). This would seem to run contrary to my earlier comments about relinquishing control over the direction of the teaching but it does not. In teaching for creativity, the teacher is aware at all times of the possible outcomes of the work and allows the students to explore these in any reasonable way that they choose. The entire Ofsted report looked at how teachers were inspiring creativity in schools across the country, on their own or using the Creative Partnerships that were set up by the government as a result of the NACCCE report. These partnerships involved outside agencies working with schools in order to promote creativity with the students, such as artists in residence or setting up centrally funded projects. The findings of the report were interesting given that they stated at the beginning that they

were only looking at teaching for creativity and not teaching creatively, “ Emphasis throughout the survey was placed on teaching *for* creativity, in other words, provision that enabled pupils to be creative, rather than on creative teaching” (2003, p.4).

The schools who did not do well had teachers who restricted the creative abilities of their pupils or teachers who lacked the subject knowledge to be able to develop the students’ ideas creatively, according to the report. This in itself is another entire area of research. How were these teachers restricting their pupils’ imaginations? Those schools that did well were seen to have supportive management, teachers with good subject knowledge and a wide range of pedagogical skills to promote creativity. Perhaps the reverse is true of those schools that did not fare so well. There is not enough detail available in the report as to how the judgements were made. There are many examples, albeit somewhat superficial, of both good and bad practice but there is no section detailing how some schools did not succeed. Overall the report offered a glance at what was happening in schools with regard to promoting creativity and, based on my professional experience, did not really offer any depth in its findings. There were clearly many schools that were developing this idea through their teaching as seen in the results of the report, some 42% of those seen were at least good. This report would seem to heighten awareness of the issue that has itself gained in importance and popularity since the publication of the NACCCE report in 1999, but the fact that it just focusses on one aspect of creativity in schools is in itself limiting.

Jeffrey and Craft (2004, p.14) explored the relationship between teaching creatively and teaching for creativity in some depth, developing this idea of synthesis more fully. They stated that,

Learners model themselves on their teacher's approach, find themselves in situations where they are able to take ownership and control and are more likely to be innovative even if the teacher was not overtly planning to teach for creativity.

The teachers in their study gave their students the opportunity to have ownership of their learning and then encouraged them to be innovative. The idea of students being in control of their own learning is being developed as a result of its inclusion in the standards for new teachers and the pupils were more creative as a result of this.

The DfE Teacher's Standards, first published in 2011 stated that teachers should, "encourage pupils to take a responsible and conscientious attitude to their own work and study" (2011, p.1). This can be interpreted as the students being more in control of their work and therefore responsible for their own progress. Craft (2000) also created the idea of possibility thinking as a way of developing the ownership of the learning. She stated in a later publication that, "Possibility thinking is the means by which questions are posed or puzzles surfaced – through multiple ways of generating the question 'what if?' (2009, p.1). Craft saw possibility thinking as a fundamental part of creativity which needed to be encouraged in all schools at all levels. Pupils should be given the opportunity to drive their own learning and experiment with the work. The teacher has relinquished the majority of control over the direction of the learning and this is a major step towards teaching for creativity. In a sense, this

refers back to the risk taking mentioned in the previous section. This approach also links in with the NACCCE (1999) ideas of encouraging, identifying and fostering.

Craft (2002) also discussed the features needed for teaching for creativity. These are not the personal characteristics mentioned for teaching creatively, however. These features are much more grounded in a teacher's professional practice and would seem to be within reach of every teacher whereas those mentioned for teaching creatively would need to be part of the teachers' personality. This runs contrary to the earlier argument (cf p.23) that all teachers can be taught to teach creatively but this aspect could be seen as completely separate from teaching creatively. Craft lists: empowering learning, a creative atmosphere, teacher modelling, pedagogical approaches, possibility thinking, questioning techniques and time for ideas to germinate and develop. Teaching for creativity needs time, according to Craft. There is to be no time limit and no need to move on to the next topic or lesson and this is more easily achieved in primary schools rather than secondary. Many primary schools will suspend the curriculum in order to focus on a particular issue. However, this does bring with it a potential problem in terms of time constraints in schools which are set up with a fairly rigid timetable in Key Stages 3 and 4. Ofsted placed importance on the need for periods of "unbroken time" (2003, p.12) to help develop creativity and primary schools were recognised as being more flexible in this area.

The literature in this area suggests that there is a very strong link between teaching creatively and teaching for creativity. It also emphasises the need for time to be spent on developing these skills in the classroom. Ownership of the work and a

creative atmosphere in the classroom are also important features of teaching for creativity. The literature defines the teacher's role here as of primary importance in developing the student's creative opportunities.

Creative Learning

This aspect of creativity is the one that has received the most attention in both research and government publications during the last fifteen years. This is a difficult term to provide a definition for and those trying to do so include, Jeffrey and Craft, 2004; Craft, 2005; Craft et al, 2006; Craft, Cremin and Burnard, 2008; Sefton-Green, 2008. As a result of the debate between the previously mentioned authors, it has been agreed that

creative learning is not a distinctive process in itself, being so close to meaning-making as defined in a constructivist view of learning (Craft, 2008, p.7).

The Scottish government's report, "What is Creativity?" stated that "We need to develop our creativity through learning and also learn through being creative" (2012, p13). This report focussed on how creative learning was happening in the classroom using Creative Learning Partnerships based on the Creative Learning Plan put in place in Scotland in 2010. This was a total commitment on the part of the government to embed creativity in every aspect of education at every level. Creative Learning Networks were set up across Scotland with the necessary funding attached. These were intended to support and enthuse both students and teachers in developing their creativity. Everyone was seen as a creative learner and this seemed to be a very productive approach, as seen in the report. The original

“Creativity across Learning 3-18” report from Education Scotland defined creative learning as, “the range of activities and approaches undertaken by an individual which supports the development of creativity and other skills.” (2013, p.8). This can clearly be applied to both teachers and students and so is a much more useful definition than others discussed previously. This could be the reason why this area of creativity has been the subject of more research than the others; the fact that creative learning is the culmination of creative teaching and teaching for creativity.

The Ofsted report “Learning; creative approaches that raise standards” mentioned both creative approaches to learning and creative styles of learning in a similar way to Craft (2008). They stated that creative learning is characterised by:

- Questioning and challenging
- Making connections and seeing relationships
- Envisaging what might be
- Exploring ideas, keeping options open
- Reflecting critically on ideas, actions and outcomes (Ofsted, 2010, p.8).

This entire report studied how effectively creativity could be used to improve learning and therefore gave credence and authority to those who are trying to implement this new approach. Whilst the report uncovered some excellent practice it only covered the 44 schools which were visited. The majority of these schools were also involved in the government’s Creative Partnerships initiative as well (2011). This extended only as far as schools who were interested in the first place and then those who had the finances to be able to pay outside agencies to work in the school. The work

carried out in these schools was very imaginative and had lasting results for the students. The CCE(Creativity, Culture, Education) website stated that “Young people who have attended Creative Partnerships activities made, on average, the equivalent of 2.5 grades better progress in GCSE (NFER)”,(2011). Whilst the report is widely available there was little evidence that I could find that any effort has been made to encourage schools to take notice of its findings. Education Scotland (2012), on the other hand, disseminated their reports to all schools and there was a better sense of the inclusion of all schools and a wider participation by teachers.

Craft (2005) tried to define learning creatively by saying that it involved learners in their own learning, similar to her definition of teaching for creativity, giving them ownership by allowing them to use their imaginations and experience to develop it. She also mentioned the use of collaboration and evaluation both of their own practices and those of the teacher as well.

Creative learning, according to Jeffrey (2006b, p.401), is how creative teaching is “experienced, adapted, appropriated or rejected by students and what kind of creative agency is released through creative teaching contexts”. This suggested that creative learning was the product of teachers’ work in the classroom and not a separate entity that can be assessed on its own. Jeffrey also stated that the characteristics of creative learning are the same as those of creative teaching, namely, “relevance, control, ownership and innovation” (p.401). The article linked the two activities intrinsically and this does seem to be the answer that is emerging from Craft and Jeffrey, that one is the result of the other, that the two ideas cannot exist independently. In an earlier article (2006a) Jeffrey discussed the CLASP (Creative Learning and Student Perspectives) project which took place across Europe and

developed the idea of creative learning in a number of contexts. He argued here that the main characteristics of creative learning were,

the grasping of opportunities to engage in intellectual enquiry, the possibility to engage productively with their work or activity and the appreciation shown for reviewing both product construction and processes (2006, p.407).

There did seem to be common themes emerging across the literature about the nature of creative learning, that it must contain possibilities, the need for evaluation, the element of ownership of the work. All these seemed to be merging together to form a definition of creative learning.

In general, therefore, creative learning is seen through the literature to be a result of creative teaching and teaching for creativity. The skills that are engendered through these two lead us to creative learning in which all the skills are used and the learning takes on a life of its own. Jeffrey's (2006 a,b) work appears to be the most effective and whilst the work of the team behind "All Our Futures" have achieved significant progress, it would appear to be Education Scotland who is leading the way in terms of developing creative learning in schools.

The last fifteen years have seen a drive by the English government to include creativity in education. This has been seen in the NACCCE report, Ofsted reports, the Creative Partnerships initiative and so on. The literature reflected these drives and there is an increased interest in creativity in education in some areas. There is an argument that the three different forms, according to Craft, need to be present in all schools. The consensus is that creativity in schools is the way forward but there are many avenues to get there. The government's suggestion is its Creative

Partnerships but there is no money for these anymore as funding was withdrawn in 2011. Robinson (2010) would have us all believe that we can all be creative in the right circumstances so perhaps this is the way forward. The teachers observed by Ofsted were normal teachers with drive and enthusiasm. The characteristics of a creative teacher are present in many people and so it would seem that Robinson's argument may become a reality. What has become apparent is that teachers need more time in order to be able to teach in a manner that produces the creative classroom for both teachers and students. Preparation time, thinking time, time to meet with colleagues, all of these are necessary for a more creative approach but there is already increased time pressure on teachers. Overall the emerging argument would seem to be that teaching creatively leads to teaching for creativity which then leads to learning creatively. All three stages are derived from each other and are inextricably linked.

Drama in the Curriculum

To place Drama in the context of the curriculum is difficult. Drama and English have become inextricably linked since the National Curriculum placed Drama under the auspices of English (DfE 1988). In the recent revision, there are even fewer specific Drama targets to be achieved by the students. Speaking and Listening has been reduced to Spoken English which forms part of Reading and Writing. The Programme of Study for Key Stage Three states that all pupils should be taught to,

...speak confidently and effectively through.....improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact (DfE 2014, p.15-17).

This is all the mention that Drama receives and many schools are considering the position of Drama as a result of this. Whilst this gives Drama a place in the curriculum it is still firmly under the remit of English with no concrete place of its own and could limit Drama departments to only delivering what the English department wants and nothing more, except perhaps the annual school production. According to Hennessy, (2016. p.10),

Drama is an exceptionally valuable subject, developing and honing transferrable skills that can make its students extremely employable in a great range of industries (as supported by the promotional video 'The Importance of Drama: Transferable Skills'.....). There is an innate lack of understanding of this at higher levels in education, both in schools and in government.

Hennessy was writing as a new Head of Drama who has built up a department from scratch. Her experiences in doing so have led her to a deep understanding of the current situation of Drama in the curriculum. Nonetheless, her arguments do not have generalizability as she admitted that she had complete support from her Senior Leaders for the changes she wanted to make and had been employed specifically to build up a waning department.

2016 saw a 5% drop in GCSE entries for Drama compared to last year and the overall trend is a downward one. Therefore whilst Drama is a valuable subject and

has its place under the auspices of English, there does seem to be an issue with its future in education.

Technology in Education

The importance of using technology in the classroom has been given increasing importance over recent years by the government although direct reference has been removed from the Teacher's Standards for England re-issued in 2011, whilst it is still included in the Welsh and Irish competencies. The amount of research on this subject has increased steadily (Zhao & Frank, 2003, Loveless, 2011, Nesta, 2012), and there are different perspectives on the importance of technology integration into the curriculum. In a modern world where lives are run using technology, it is important to consider the impact of this in the classroom and whether it can indeed improve the quality of teaching and learning in our schools.

The various points of view regarding the use of technology in the classroom are divided. Dale and Pymm discuss the positive use of the iPod in Higher Education as a teaching and learning tool. HE establishments would appear to be more innovative with technology and perhaps are a good place for schools to take ideas from. They discuss the importance of using social media in an "always on" society" (2011, p.84). The article states that in the type of society in which we live, it is important to use the students' knowledge and interest in technology to enhance their learning experience. This differs from the later article by Hicks and Turner (2013)

who launched a plea for teachers to integrate technology into their teaching as soon as possible as they said that digital literacy could not wait. Their focus was on the teachers rather than the students and so they offered a different viewpoint to the same argument. They discussed two schools who had differing experiences with technology but the main problems seemed to be funding in one school and lack of interest from the teachers in the other. This attitude from the teachers is not uncommon, as discussed by Loveless (2011 p.308) who has written articles about how to use ICT in the classroom and how teachers respond to this. Although much of her research has taken place in the primary classroom, she does have a focus on using ICT for “purposeful learning activities”. Her argument was that teachers must be able to use the technology for this aim or there is little point in employing it. Her research has focused on which technology teachers use and how it affected the learning. This has tended to be the use of computers in the classroom rather than any other forms of ICT. Loveless (2004 p.5) wrote about the variety of computer programs in use and the ways in which the Internet was being deployed for classroom use. She referred to this as “reshuffling the pack of cards” and questioned whether there was any innovation or whether the use of technology in the classroom was just limited to replacing the teacher. Her subsequent work with Fisher et al (2012 p.313) demonstrates the development of her ideas. The DECK framework is a method of assessing specific learning activities in four areas in terms of integrating technology in the classroom;

- **D**istributed thinking and knowing.
- **E**ngagement and motivation.
- **C**ommunity and communication.
- **K**nowledge building.

The DECK framework was put to the test on a small scale in both primary and secondary schools. The results suggested that,

the framework should not be seen as a 'stand-alone' resource, but rather as a tool which can be deployed in particular ways in particular contexts ... namely a scaffolded discussion with a 'knowledgeable other' supported by a protocol involving activities such as mind mapping, thinking aloud and dialogue (2012 p.323).

The framework provided a method for teachers to begin embedding technology in their practice but Underwood and Dillon (2011 p.317) referred to it as, "A modest and somewhat unconstrained example of such hopes". They did not see the DECK framework as a viable way forward in the integration of ICT in schools. Underwood and Dillon's own research looked at how teachers reacted to technology in the classroom and they stated that whilst educational researchers see endless possibilities in new mobile technologies, teachers themselves are reluctant to implement them in the classroom. So whilst Loveless was producing theoretical frameworks for the integration of technology, others (Hicks and Turner, 2013) were discovering that teachers were not a willing part of the revolution and urged them to change their minds.

The use of the VLE (Virtual Learning Environment) was hailed as an innovation by leaders in many schools. Barker and Gossman (2013 p.20) stated that Ofsted had investigated the use of VLEs in student learning and found that somewhere over half the schools involved were positive about the impact that VLEs were having on teaching and learning in the schools. This runs contrary to, "Evidence from an extensive survey of teacher's responses to VLEs which showed that some teachers are unenthusiastic about this technology because the VLE in their school wasn't innovative enough" (Underwood and Dillon, 2011 p.325). This could perhaps suggest that some teachers are more ready to be innovative with technology than the schools that they work in. The difference between the results of the two articles cannot be solely attributed to a difference of two years in their publication. Perhaps the difference is that one is a report on the school and the other a survey of the teachers, which can apparently produce two completely different responses. The results of the DigiLit (2014) survey, which I will consider next, may shed some light on the difference in opinions which have emerged so far.

Whilst DECK came under some criticism from Hall et al (2014) for a lack of clarity as to what the four areas actually mean in a practical sense for less confident users of technology, they themselves suggested a more practical approach to the issue. They suggested the DigiLit Leicester framework that they themselves were developing would have self-explanatory themes that would be linked to more practical activities and would, therefore, be more useful for teachers. This framework covers six key areas:

- Finding, Evaluating and Organising
- Creating and Sharing

- Assessment and Feedback
- Communication, Collaboration and Participation
- E-Safety and Online Identity
- Technology Supported Professional Development.

In addition to this the framework also provides four levels of competency and confidence for staff:

- Entry – can carry out basic activities
- Core – can make use of commonly available school technologies
- Developer – has an active interest in the development of their digital literacy
- Pioneer – has fully integrated technology into their teaching practice.

An online survey was set up from 2012 to 2014 and the results analysed by Hall et al (2014). The results showed that 52% of the participants classified their skills at the highest level, that of Pioneer, whilst only 26% saw themselves at Entry level. If this is compared with the results from Underwood and Dillon (2011), there would appear to be some similarity. The teachers are ready to move with the technology but sometimes the school system is perhaps not advanced enough for them. Following on from this a series of activities was organised for schools to participate in and a bank of resources was made available to schools. The picture that is emerging from the literature is a mixed situation, with some variation in the attitudes of teachers and schools.

Moving to a more concrete and practical focus, the work of Dale and Pymm (2011) concentrated on the use of a particular piece of mobile technology, the iPod, and how

it could be used in a classroom setting. This took the idea of technology integration to a different level. Their work was based on the idea of using iPods in Higher Education and is based on Prensky's idea of the "digital native" (2001 p.1). Their thinking was that as the students are always using these devices, bringing them into the learning environment like this will improve motivation and develop creativity in the classroom. iPods are multimedia devices which can be used in a range of ways to help students with their learning. Dale and Pymm (2011) however argued that if used by the teacher, for podcasting, for example, they can be a powerful tool in improving the learning experience in that students can listen again to the lesson or lecture during free time, or use the podcast as a form of note taking. The work of Dale and Pymm was based on work in arts classes and proved to be very useful both to the students and the teachers. Their results showed that the use of the iPod enabled students to reflect on their work away from the classroom and encouraged independent learning. The use of the iPods was developed in order to reinforce the learning in the classroom and this helped the teachers in the preparation of further lessons.

The iPod was also chosen for university level research by Downs et al (2011) who carried out a laboratory style experiment using iPods with a set of university students. All students had access to the same seventeen-minute lecture on an iPod, some with audio only, some with audio and video and some with text and audio. Their initial hypothesis stated that students who used all three forms of technology were expected to perform better on the cognitive assessment test than those who only accessed the information through one mode. The results were as expected, the audio only students did not fare as well as the multimedia students. The results

showed that the scores in a 15 question multiple choice test were 56% for audio only, 60% for text/audio and 70% for audio/video. Their conclusion is that the effects of using the iPod are “anything but trivial” (2011, p.195). They cite Dale and Pymms’ (2011) belief in the iPod as an opportunity to facilitate creative and personalised learning. It is becoming obvious therefore that in some institutions the use of mobile technology has been embraced and that the effects are positive. This encouraged me to consider in more detail the potential of mobile technology in the field of Drama and how it could be used to develop creativity.

The situation remains varied across secondary and higher education. Some institutions are developing their technology use rapidly whilst others are relying on computer-based systems. The picture is a difference in attitude, interest, types of technology and systems across education. Some teachers are interested, some schools have bought more advanced technology but there does not seem to be a concerted effort to achieve progress across the entire system.

Creativity and Technology

If industry is to be believed then these two ideas should be working in conjunction with education as this is what employers are looking for. Dale’s (2008) article on the iPod and creativity develops a new idea by arguing that this technology can be used to support creativity. The work of Loveless (2002 p.3) is cited by Dale as an example of how technology and creativity can be linked together in, “the six features of technologies that can be used to support creativity; provisionality, interactivity, capacity, range, speed, and automatic functions.” The research looks at how iPods

can be used to improve creativity in the field of teaching and learning. The iPods were used by both students and instructors at the University of Wolverhampton. The results of the research suggest that play forms a major part of developing creativity with technology. The instructors involved saw the iPods as adding another level of engagement to the learning process. The students too were able to engage with the material in a new way that pushed them further and encouraged them to explore their subject in a way that they had previously been unable to do. Dale's conclusion was interesting in that it reflected my own thinking about the field of creativity and technology use,

Though creativity is extremely difficult to define, the study has found that, when using the iPod as a learning device, creativity can be associated with play, novelty, flexibility, deeper learning experiences, and the desire to be intrinsically motivated (2008, p.7).

It would seem to be the next logical step to consider the latest developments in the use of technology in classrooms by examining the introduction of the iPad. The iPad was only released in 2010 and so the research based on its use is still somewhat limited. The research that is available is mostly based on how it has been rolled out across schools and colleges. There has been a steady increase in these devices being introduced into school for whole class use and in some cases for the teacher to use as well. This was rather surprising to me as I had expected that the teachers would have been given them first but this was not the case in many schools. Leonard (2013) discussed the arrival of the iPad in schools and how many schools introduced them without having an overall plan for how they were to be used in the classroom. The Los Angeles Unified District gave every student an iPad which was locked,

therefore restricting its use to only those applications the schools felt were appropriate but these were hacked very quickly by students wanting to use social media in school and so all the iPads were withdrawn from use. The iPads had been exclusively used as replacement textbooks in that all the textbooks were only accessible through the iPad and so the reaction of the students was not unexpected. The students saw the potential of the iPads and could not understand why the use was being restricted to search functions and texts only. This kind of top-down approach without adequate planning has been seen in many parts of the USA and in the United Kingdom as well.

The research available based in secondary schools is very sparse. Montrieux et al (2015) reported that there was very little perception based research available on how both teachers and students felt about the impact of the tablet in the classroom. The research which had been conducted was also based on short-term projects and therefore could not report on any long term effects or changes in perception.

Whilst it is clear that there is room for more research in this area the evidence that is available seems to shed a positive light on the use of the iPad in the classroom. In a recent piece of research Jahnke (2012 p.3) stated that iPads could and should be used creatively in the classroom by the students in higher education but this could just as easily apply to the field of secondary education. The research was based on the following six aspects of creativity:

A learning culture in higher education gets creative by 1) fostering independent, self-reflective learning and critical thinking, 2) supporting the

ability to work autonomously, 3) supporting (research) curiosity and increasing the motivation to learn, 4) enabling constructive learning where students design/create something, 5) fostering a new culture of thinking and changing perspectives and 6) enabling learning spaces where students can develop original, entirely new ideas.

The research focused on the pupils' use of their knowledge to produce a piece of work using the iPads in a variety of different subject areas. One group worked on producing a follow-on experiment showing what they had learned in Physics based on Sound, Light, Magnetism and Electricity. This group used the camera and video functions and produced a podcast. In terms of the classroom, the work produced was certainly creative, coming from an action base and with lots of examples of personalized and collaborative learning in place. As a result of this research, the iPad can no longer be categorized as a textbook substitute as happened in Los Angeles but rather as a means of creating student centred creative learning. This area of research is still very much in its infancy but the work by Jahnke is interesting in that it is amongst the first to look in detail at the link between creativity and the new technologies in various different subject areas.

Pegrum et al (2012) took a different perspective and examined how pre-service teachers were using iPads to improve the teaching and the learning of their pupils. The lecturers were also issued with an iPad and most used them to develop their own teaching style. Interestingly one lecturer did not use hers at all, stating that she did not see the point of the technology. In terms of the student teachers, it was

generally found that they developed their skills of understanding and recalling information as well as becoming more reflective practitioners.

This was a piece of small scale qualitative research and therefore the results are not expected to be generalised on a wider scale. The final point is the only one that bears any relation to creativity in the use of the iPads and so this is a beginning rather than a final goal. The iPad, if accepted and developed with careful thought in schools, can be the vanguard of a new generation of teaching and learning skills that will perhaps be part of the revolution in education that many people, particularly Robinson, are pushing for. He stated, in a TED (Technology, Education and Design) talk in May 2010 that,

In this room there are people who represent extraordinary resources in business, in multimedia, in the internet. These technologies, combined with the extraordinary talents of teachers, provide an opportunity to revolutionise education.

The introduction of new technology in the classroom is seen by some as the way forward but by others as a waste of time and resources. In terms of using technology creatively, Williams (2008 p.220) work had this interesting point to make,

More seriously still, some teachers have been said to display outright negative reactions to the perceived “threats” of technology to “teachers’ existing practices and to the perceived maintenance of control”.

This point of view can also be seen in Wilkan and Molster's 2011 article which stated that many teachers were still not seeing the educational value of using digital technology in their classrooms. Perrotta (2013) also discovered that there is a minority of teachers who use the technology effortlessly and seamlessly but the emphasis is on the word "minority". He suggested that there was still reluctance on the part of some teachers, that others were really enthusiastic to move technology and that some schools were not providing the opportunities for their teachers to develop their technology skills. This research then provided us with a mixed situation that perhaps only time will help to clarify. Technological advances will always be viewed with scepticism by some part of the population but over time these have proved to be groundless fears and perhaps this is the case here too.

The following section discusses one of the potential issues with technology integration in schools.

Senior management and teacher attitudes to ICT in Schools

Perrotta (2013) discovered that the most important individual/school factor that emerged was the attitude of senior management to technology. This has not changed since the BECTA report on ICT in schools (2007, p.13) which stated that "In 2005, Ofsted observed that, in England, few schools had a strategic plan that saw ICT as a tool for raising standards". BECTA also found that the careful use of training in ICT is the responsibility of senior management and that schools who were successful in this had members of senior management who led by example.

Teachers who reported a supportive attitude from the leadership team in terms of innovative practice were more likely to also report the benefits of using new technology. Perrotta (2013) reported that only 59.4% of teachers questioned in their survey reported that senior management were open to teachers trying new things. It would appear that each school is different and I began to consider how my own school would react to my ideas for using technology creatively.

Perrotta (2013 p.322) also noticed that ICT use in school was mostly based on the “mundane and unimpressive end of the spectrum” such as research and lesson preparation rather than innovative uses. Perhaps this could be related to the attitude of senior management. In my experience, most schools use technology for this purpose only. Indeed in a discussion about the use of ICT in schools Selwyn (2011) pointed out that the use of technology in school must be looked at in relation to the other tasks that a teacher has to contend with on a daily basis. It, therefore, puts Perrotta’s argument into perspective as the use of technology for mundane tasks can save a teacher a lot of time and once these tasks have been achieved perhaps then the technology can begin to be regarded in a more creative fashion. The BECTA report (2007) also argued that in-service training for teachers would help this to be achieved more quickly. The report states that the teachers wanted training on the technology that was available in schools and preferred “hands-on” training rather than the “one size fits all” approach. It would seem that the next step for schools is to begin to use the technology creatively and this can only be achieved with the support of senior management.

ICT integration in schools

Other problems that have arisen in terms of the integration of ICT into schools include many teachers not seeing the relevance to their subject (Perrotta 2013).

Underwood and Dillon (2011 p.319) question whether,

If teachers, as a group, are inherently low technology users compared to the general population, does this mean there is a natural resistance to the embedding of technology into the educational processes and practices?

They then suggested that there are three ways forward with this dilemma: “a minimum emphasis on technology”, “getting technology to serve the system” or “merge and evolve”. They ultimately rejected the first two proposals with minimum consideration and suggested that the teaching profession should accept the third. Underwood and Dillon also referred to members of the teaching profession as conservative and reluctant to implement changes that they do not believe in. They suggested that the solution was a merger of ICT and education rather than adding digital features to a system that has been functioning since the Industrial Revolution. Their summation was that “Failure to embrace technology is unacceptable” (p.327). Hicks and Turner (2013 p.64) also stated that the idea of digital literacy in schools cannot wait any longer, “Digital literacy is no longer a luxury, and we simply cannot wait to build the capacity in our students and colleagues, as well as ourselves” . It would appear from the literature that there is still some work to be done in order to advance the cause of technology use in schools. It is also clear from the literature

that attitudes will change over time and that there will always be innovators to lead the way and reassure the less confident members of the teaching population.

ICT in Drama

From the early 1990s, there has been interest in using computers in Drama such as the work of Manser (1993). Computers were seen as a way of developing both subjects in a creative manner. A study by Manser (1993 p.5) showed how this process was developed. She undertook a project in London to “explore how the processes of Drama and information technology might enhance each other and then investigate and disseminate effective practice”. This project had two questions in mind: first, “Can information technology contribute to the creation of atmosphere, symbol and tension and mood within Drama?” and second, “How can information technology be used in different ways at different stages in the development of Drama and how does this affect the outcome?” The project used a particular period in History, the Aztecs, as a basis for the work and ICT was used as a tool to provide the historical aspects through sending messages and research. The results showed an extensive impact on both the teachers who implemented the work and the students themselves,

The high levels of concentration that information technology engendered meant that circumstances were ripe for discovering just how versatile certain conventions could be (1993 p.12).

It was interesting to note that amongst the recommendations at the end of the report Manser suggested that, "Drama is an effective learning medium; that information technology can be a catalyst to its success; that when operating together they have tremendous learning potential" (1993 p.12). It was, however, at the end of the report that she mentioned one of the continuing problems, that teachers need the time to practice with the technology in order to be able to use computers in an effective way in Drama lessons. Manser though was using Drama and ICT as tools to teach History rather than using ICT to work in Drama.

In 1994 Ken Taylor wrote an article about Drama and the Internet in which he stated, "There is also, in my experience, a resistance within Drama teachers to embrace technology. There is suspicion instead of a spirit of enquiry" (1994 p.16). However, in 2000 he produced a document on the use of ICT in Drama exploring the current uses and potential of new technologies. The idea of the "Communication" element of ICT is picked up in this publication as in most schools ICT just means computers and their associated peripherals. He stated that "Drama teachers will increasingly be expected to make appropriate and effective use of ICT resources to deliver their aims and objectives" (Taylor, 2000, p.3). This was despite the suspicion and resistance that he noted some years earlier. Looking at the range of ICT that Drama teachers already used in their lessons this article considered lighting and sound equipment alongside the new innovations of electronic whiteboards and data projectors. He also suggested a departmental policy for the use of ICT in Drama as a necessity. However, the pack he created does also look at the benefits that using more ICT can bring to a Drama lesson. These focussed on the help that they can give a teacher as well as encouraging the teacher to be more adventurous with the

use of video and the Internet. Taylor made ICT more important in Drama through his writings as he insists that the Drama comes first. Perhaps there is a way that they could work equally to achieve a more creative atmosphere in the classroom.

In England, the 2004 Ofsted survey stated that “ICT use in drama classes was unsatisfactory in 10 percent of all cases and only satisfactory in 50 percent of classrooms” (2004, p.54). Traditionally the forms of ICT used in the Drama classroom are lighting, sounds systems, recording in the form of both video and audio. In recent years this has changed to include the use of computers, tablets, mobile phones and using electronic forms of evaluation such as blogging (TES 2014). In other parts of the world, such as Australia, the situation is undergoing a significant change. Anderson saw the problem as more urgent and wanted Drama teachers to take a more pro-active approach to technology use.

If drama educators cannot or will not find ways to work with technology, students will find other places to express their creativity outside the drama classroom (Anderson, 2005 p.120).

Anderson (2005) takes a more positive attitude towards technology in a series of articles and books. Here he was trying to encourage Drama teachers to look at technology with new eyes and see the way forward. In the Australian curriculum, there has been a move to mandate this integration and the following statement has been included in the Year 7-11 Drama syllabus,

...teachers should allow students the opportunity to explore different information communication technologies in their class work (Anderson, 2005 p.120).

This could lead to successful integration of technology in Drama or could lead to more work for teachers whose interests do not lie in that area but it is an interesting decision nonetheless. Anderson concluded however that the challenge for teachers with new technology was to push the limits to see which way would create the most opportunities to enrich the work. He also voiced a concern that the technology could not get in the way of the learning.

Flintoff, who is also based in Australia, wrote about the importance of using technology to find new genres in Drama. Once again there was an insistence that Drama teachers must be at the cutting edge of technology in order to explore the art form in a new century,

Engaging in arts activities utilising emergent technologies, technologies that are redefining our perceptions of the world and our place in it, provides unprecedented opportunities to question and reflect upon our existing understandings (2003 p.2).

Flintoff, Anderson et al and the changes to the Australian curriculum would all seem to suggest that the movement to integrate technology is more powerful than in the UK.

Neelands also made the same point about the need for technology in our classrooms, "When I.T. is introduced into drama it cannot be separated from its effects on the experience of the people connected to it" (1990, p.6). The same point is being made over and over again throughout the literature; that Drama teachers must be open to this new technology, must be aware of the role it plays in their students' lives and the effects it can have on their work as a result. Flintoff undertook a survey of Drama teachers worldwide via the Internet although the majority of respondents were from Australia. His results showed that while 74 % had "thought about the use of digital environments" in the classroom, only 44% had actually tried anything. As many teachers lacked confidence using the technology as were confident, implying that there was still some way to go with this concept, although 91 % of those questioned felt that it was important for the teacher to be able to use technology in Drama lessons (Flintoff, 2005, p.65-79). His survey was confirmation of the ideas that were emerging from the literature so far, that there were some Drama teachers who are interested and others who still needed to be convinced.

Moving on to the idea of using technology creatively in Drama the main proponents in this area are Anderson, Carroll and Cameron (2009 & 2012). They stated that "We believe that ideally education should be making demands of and shaping technology, not the other way around" (2012 p.4). They discussed the fact that using technology in dramatic practices does not just add to the process but rather that the technology transforms the quality and form of the drama produced. Their focus at times was on the use of virtual reality through gaming and online projects, rather than more mobile technologies, and as such was quite a specific area of technology to use in schools. Online role play games are being used increasingly in Higher Education in Australia

but have had limited impact in the UK as there is little literature demonstrating its use. This would suggest that they are focussing too much on what Prensky (2001a p.7) calls the “games generation”. All the case studies in the book dealt with some sort of online role play and how if used carefully they can create a new type of Drama that amalgamates technology and drama so that they fit seamlessly together. The emphasis here was again placed on the use of the computer and less so on other mobile technologies. However, Carroll and Cameron (2009) also discussed in depth the work of various theatre companies who used technology in their performances to a high degree. Indeed it could be argued that technology has always formed a major part in performance arts so that perhaps there was nothing new here except the level of technology that was being used. In fact, Carroll and Cameron (2009 p.142) do recognise that “If drama education research had a fringe area it might be technology”. In contrast to earlier articles discussed here they state that “Many teachers constantly review and adapt the way they teach to connect with the digital natives in their classroom” (p.141).

Carroll et al (2006) discussed how modern technology is playing an increasingly important role in the lives of students and that Drama teachers needed to be aware of this and begin to utilize it in order to stay at the forefront of innovation. They argued that “Quite apart from the debate about whether technology is good for education or not, there is no longer a choice” (Carroll et al, 2006, p.5). The introduction of technology across the curriculum in many countries has made this situation imperative. They also believe that “ideally education should be making demands of and shaping technology, not the other way around” (2006, p.5). The argument for using technology to transform traditional drama practices is also

considered. They warned against using technology for its own purposes and using it to enhance the performance, an argument which has been put forward before.

It would seem in that in this ever-changing world we need to take new technology into our hearts and provide the students with the opportunity to use it fully in order to create new art forms and not remain stagnating in the traditional. Contact Theatre in Manchester (Carroll and Cameron 2006) are doing just that using a wide variety of art forms including technology. There are many forms of technology that could be integrated into the Drama classroom and as Carroll et al stated,

Drama is particularly well placed as a curriculum element which can enable schools to cope with changing technology, the media content that comes with it and the cultural changes that result. Drama has always provided tools to understand and explore the issues and potentials of change. (2006 p.18)

The Nesta Report looked in great detail at how technology was being used in the classroom, across the curriculum. One of the points that they raised was that,

Teachers have a crucial role in ensuring that promising innovations do not fail in practice. (Nesta 2012, p.55).

If, as the literature is suggesting, many teachers are reluctant to integrate technology, this will take a long time to permeate through into the curriculum. It is clear that there are many good ideas being implemented but it is on the day to day basis that the difference will be made.

Using Technology Creatively in Drama

In terms of using technology creatively in Drama, this field is in a constant state of development. The work done so far by Anderson et al (2009) has brought together a selection of examples of research being undertaken around the globe in the field of using technology in Drama. In particular, Raphael describes the use of the blog as a form of reflection in Drama. What is interesting are the statements made by several of the teachers who had taken part in the study. They stated that they were now seen as leaders in the field of educational technology in their schools and one said,

It is pretty unique that the Drama programme was the first to trial this new ICT way of the world. It has changed people's perceptions of the arts and of Drama. That really makes me feel fantastic (Raphael, 2009 p.134).

The introduction of blogs as a form of online reflection is a technological advance in this area. Many universities have introduced blogging as a compulsory part of the course to ensure reflection on the part of the students (Muncy 2014). In Muncy's study almost all of the students who participated in blogging five days a week showed an improvement in their reflective learning. However, the same situation arose here with some schools unable to take part in the project due to the ICT policies of individual schools that blocked access to social networking sites. This was a creative use of technology but it is clear from this and much of the rest of this review that there is still some way to go before schools and teachers are ready to embrace fully the creative use of technology in the Drama Studio.

Conclusion

In this section I have discussed four topics; the role of Creativity in Education, the role of Drama in the Curriculum, the role of technology in the curriculum, the role of ICT in Drama. Drama would still seem to be in a perilous position in the curriculum especially with the advent of the English Baccalaureate. The Nesta Report (2012) has highlighted weaknesses in the integration of technology in schools and this too will need remedying in the near future.

The literature review has revealed that the integration of ICT into Drama will proceed at the pace dictated by the participants, some will work hard to do so and others will pretend that nothing has changed unless pressed to do so by a change in school policy. Schools patently have to provide more time for teachers to learn these new skills but this too depends on the place of Drama in the curriculum. Creativity in education is developing at a rapid pace in some schools. Demands for digital literacy, creativity and more emphasis on the Arts are all happening at the same time and this is a challenge for the schools who are willing to become involved.

The main debates arising from the literature are the need for teachers to embrace technology and in order to do this a way must be found for them to feel more comfortable with the technology. It is clear that this will involve time and encouragement. Whilst theatre companies and outside agencies are producing some very interesting work, the use of technology in the classroom is not at the same level. The literature is suggesting that there needs to be a change in mindset in schools in order for the technological revolution to really benefit our students.

The literature reviewed forms the basis for answering the research question,

“How does the creative use of technology change Drama teachers’ practice?”

The next stage in my literature review will be the methodology section.

Chapter 3 - Methodology

In providing an answer to the research question developed in Chapter 2, it was important to consider the theoretical positioning of the research and how to study teachers learning to use technology creatively. My purpose in this chapter was to set out the reasons for my decision to use a particular research method. I considered the difference between Normative, Interpretive and Critical paradigms and reviewed the relevance of each to the research question. I explored a holistic approach and how it would avoid the problems presented by the three previously considered paradigms. The appropriateness of a mixed methodology approach was taken into consideration before moving on to consider the benefits of Action Research in providing an answer to the research question.

Theoretical Position

As I began to consider my theoretical stance for the research I found that there were several paradigms that I needed to consider. My research question focussed on how the creative use of technology changed Drama teachers' practice. This would involve the study of the behaviour of the teachers involved and how creativity and technology combined would affect their mode of working. Having studied Cohen, Manion and Morrison's table (2008, p.33) on types of research into behaviour in some depth, I could only see my interests as crossing all three paradigms, Normative, Interpretive and Critical.

Normative	Interpretive	Critical
Society and the social system	<i>The individual</i>	Society, groups and individuals
Medium/large-scale research	Small-scale research	<i>Small-scale research</i>
Impersonal, anonymous forces regulating behaviour	Human actions continuously recreating social life	Political, ideological factors, power and <i>interest shaping behaviour</i>
Model of natural sciences	<i>Non-statistical</i>	Ideology critique and action research
“Objectivity”	“Subjectivity”	Collectivity
Research conducted “from the outside”	<i>Personal involvement of the researcher</i>	Participant researchers, researchers and facilitators
Generalizing from the specific	Interpreting the specific	<i>Critiquing the specific</i>
<i>Explaining behaviour/seeking causes</i>	<i>Understanding the</i> actions/meanings rather than the causes	Understanding, interrogating, critiquing, transforming actions and interests
Assuming the taken-for-granted	Investigating the taken-for-granted	Interrogating and critiquing the taken-for-granted
Macro-concepts: society, institutions, norms, positions, roles, <i>expectations</i>	Micro-concepts: <i>individual perspective</i> , personal constructs, negotiated meaning, definitions of situations	Macro and micro concepts: political and ideological interests, operations of power
Structuralists	Phenomenologists, symbolic interactionists, ethnomethodologists	Critical theorists, action researchers, <i>practitioner researchers</i>
Technical interest	<i>Practical interest</i>	Emancipatory interest

Table 1 Differing approaches to the study of behaviour Cohen, Manion and Morrison (2008)

Taking each paradigm, in turn, there were aspects of each that were relevant to my research question, as highlighted on the table. It was the behavioural change and the idea of being personally involved in the research that made a more Interpretive or Critical approach appropriate. If I was to be able to investigate a change in behaviour then I would have to be involved myself as a participant. The idea of a participant researcher was wholly appropriate for working in a school. I was also influenced by the idea of a small-scale piece of research in that I would be able to investigate the process in more detail than if I had involved a larger number of participants. It was clear that I was considering either an Interpretive or Critical approach at this stage. The idea of a small-scale, participatory and transforming piece of research began to evolve as the process I needed to undertake.

My “world view” of the research was that there had to be an element of change as a result, that I wanted to be involved as a participant not just as an observer and that I wanted this change to be apparent in my classroom. I already had some quantitative data from my MRes (Lupson 2010) and had also used interviews as a qualitative form of research. Being able to combine the two methods also began to form an important part of my view of this research as well. I was aware that my thoughts were crossing over two paradigms but was comfortable that this would incorporate my beliefs, experiences and values. I wanted to increase knowledge of the situation of creativity in technology, especially in the field of Drama teaching in schools and have some influence over changing that situation, albeit on a small scale. This then led me to consider a mixed methods approach.

Mixed Methods

As a result of the consideration of the research paradigms, I began to look through the recent literature for further clarification on mixed methods. Klassen et al (2012, p.377) stated that, "The use of mixed methods is most suitable when a quantitative or qualitative approach, by itself, is inadequate to develop multiple perspectives and a complete understanding of a research problem or question". It was the idea of understanding the situation with regard to the creative use of technology in Drama that became the over-riding aim. I intended to collect the basic information, such as the amount of technology used, via a questionnaire and then use a qualitative method to develop a deeper level of data but was unsure how exactly I was going to achieve this. Hanson et al (2005, p.1) had previously stated that, "using both forms of data, for example, allows the researcher to simultaneously generalize results from a sample to a population and to gain a deeper understanding of the phenomenon of interest". Once again the idea of gaining an understanding of the situation was my primary aim.

The mixed methods approach would allow for the possibility of action research and a form of quantitative data collection at the same time. So I decided to use a questionnaire to collect quantitative data to tell me how many drama teachers made use of technology and then follow it up with action research to see how it was used.

Questionnaires

For my initial study, I had chosen a questionnaire with Drama teachers to obtain the raw data on their use of technology. The next stage involved the setting of the parameters for the sampling strategy that I was going to use. My sample would be Drama teachers so I would automatically be excluding a large part of the teaching population. Brown and Dowling (1998 p.29) stated that

Attention to sampling procedures is a necessary prerequisite to establishing or questioning the validity of claims which generalize beyond the sample itself.

The literature, therefore, suggested that my choice would have to be a purposive sample. This was decided because I needed the respondents to have the necessary knowledge in a particular field, that of Drama. In my own research, these knowledgeable people would be Drama teachers or trainee Drama teachers in the two chosen counties of Berkshire and Suffolk as I had a very specific research aim in mind. I had chosen these two counties in order to examine whether there was a definable difference between the level of technology use in a county traditionally seen as affluent (Berkshire) and a much less affluent one (Suffolk).

However, my main concern here would be with validity and reliability in terms of the questionnaires. Lincoln and Guba (1985, p. 300) use “dependability” instead of reliability to explain that the research is from a source which can be trusted and has consistency of data. This process includes verification of the data through an examination of the raw data (Campbell, 1996). The issue of validity

is closely linked to reliability and whilst this is a concept more commonly associated with quantitative research, it is vital that my research can be seen as coming from a trusted source. Creswell & Miller (2000) believe that it is the researcher's perception of validity in the study that is important and this is influenced by the choice of research paradigm. Belson (1986 p.35) discussed two viewpoints; firstly whether,

respondents who complete questionnaires do so accurately, honestly and correctly; and second, whether those who fail to return their questionnaires would have given the same distribution of answers as did the returnees.

As I was considering an electronic questionnaire I was concerned about the response rate as well as the accuracy. Teachers are under pressure in schools and I wanted to consider how to attract their interest in completing the questionnaire fully. For this reason, I decided to distribute a pilot questionnaire to a few trusted colleagues and asked for their opinions on ease of answer, level of interest and time needed to complete it fully.

Hurry, in her lecture at the IoE (2010), stated that the questionnaire needed to be accurate, clear and precise as well as unambiguous and not containing any embarrassing or leading questions. The pilot was sent out to 4 colleagues who used technology on a regular basis in their lessons and who were willing to try out the questionnaire. The results of the pilot were useful. There were several design faults, some answer categories had to be added and one or two questions needed re-wording for clarity (Appendix A). The importance of conducting a pilot as an integral

part of the design process had ensured that my questionnaire was more accurate, clear and precise as suggested by Hurry (2010). As my pilot had been successful I was increasingly confident that I had increased the reliability and validity of the instrument.

Appendices A and B are the pilot questionnaire and the final version that was sent out to schools.

Action Research

The efforts of action research center (sic) on altering curriculum, challenging common school practices, and working for social change by engaging in a continuous process of problem posing, data gathering, analysis, and action. (Cochran-Smith and Lytle 2009 p. 40.)

The focus of my research is on changing practice and action research provides the opportunity to do this. The use of creativity and the introduction of the technology will be the instruments of social change within the school environment whilst the very act of conducting the research will hopefully change the practice of those involved. The data I need will be provided through the cycles of action research. Each cycle will build on the previous one and the data from each cycle will help the practitioners to develop and adapt their practice accordingly.

Characteristics and principles	Action Research	Research other than action research
Subject of research	Practitioner investigating own practice	Researcher critically investigating other people and/or other people's situations
Intention	Practitioner committed to using research to change their practice	Researcher using research to answer research questions formulated at the start of the research
Role of researcher	Primarily a professional using research to transform practice	Primarily a researcher with specific expertise in research methods and area of research
Process	Self-reflective spiral of cycles of planning, acting, reflecting, learning and applying learning to the next stage	Linear process determined by the rationale for the research and starting with research questions which determine techniques for investigating the questions
Focus	Focus of research determined by the practitioner identifying the area of their practice they wish to change.	Research focus usually decided by an academic research team or research funders
Decision making	Embodies democratic principles in that decisions are made by practitioners themselves and knowledge gained is owned by the practitioner	Decisions about research are made by the researcher and knowledge gained is owned by the researcher
The relationship between theory and practice	Practice informs theory.	Theory informs practice

Table 2 Summary of the distinctive features of action research. Askew (2000)

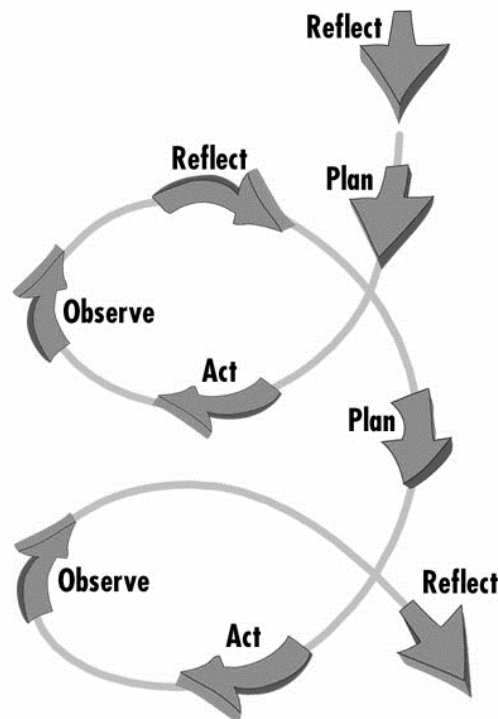
The above table gives a clear view of how Askew saw the role of action research, particularly in education. It sets action research apart from other types of research

and claims that it opens up different possibilities for practitioners who wish to undertake research into their own practice. The table clearly lays out the principles of action research and places emphasis on the ownership of the research by the practitioner which was a factor that I felt was crucial to my own research. This was certainly the case when I undertook the research but in my recent professional practice, I have encountered more practitioners who are also classroom researchers. Many teachers are now becoming more actively involved in research in their own classrooms and schools. Small action research projects have taken place in my current school on a regular basis since I have been working there. Zeichner (1999 p.8) described this genre of research as, “probably the single most significant development ever in the field of teacher education research”. It would appear from my own professional experience that action research is becoming the favourite mode of research in schools due to its very nature. The cycles of reflection, observation and planning fall comfortably into the school's natural cycle and would appear to be closing the gap between researchers and practitioners in schools.

Noffke and Somekh (2009) addressed the issue of the problem of the division between theory and practice by trying to bring about change as stated in the final section of the table above. They stated that the use of the cyclical nature of action research brought the findings of the research into a complex spiral process consisting of action, reflection, learning and application which brought theory and practice into a closer relationship.

The cyclical nature of action research could be seen as one of its strengths and McNiff (1988 p.23) stated that, “Action research cycles are ways of disciplining the

research process rather than ways of representing research”. McNiff (1988 p.23) believed that one cycle would transform into various cycles and so the entire process may be seen as a “cycle of cycles” or a “spiral of spirals” which can continue indefinitely. The cycles are broken down into sections of Plan, Act, Observe and Reflect. Each spiral will have an effect on the subsequent one as shown in Figure 1.



Source: <http://celt.usk.hk/teaching-resources/actionresearch>

Figure 1 – Action Research Cycles

Each individual action research project has a different approach and therefore the cycles will be different for each. Specific projects have a different focus for change and exactly what type of change and in which circumstances will decide the shape of the action research itself. Altrichter, Posch and Somekh (1993) suggested that there were four stages to each piece of action research and that the cycles should revolve around point B and C as shown below.

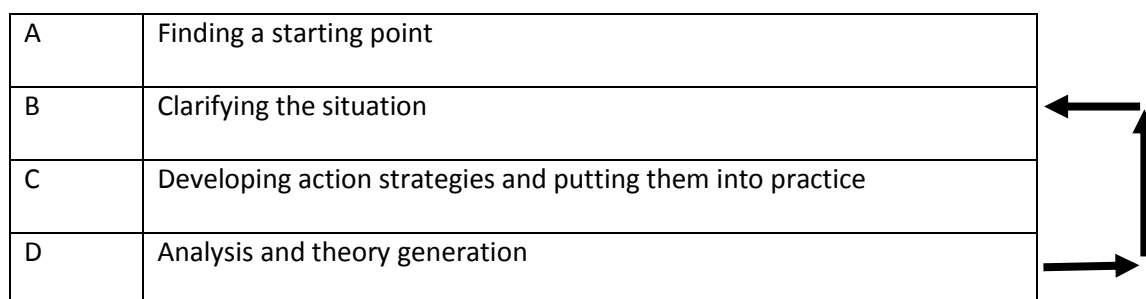


Figure 2 – Action Research - Altrichter, Posch and Somekh (1993, p.8).

Some researchers suggested a 7 point (Cohen, Mannion & Morrison, 2007) and some an 8 point (McNiff 2002) plan for the research but the above diagram (Figure 2) shows the effectiveness of action research in its cyclical nature. Indeed Sagor (2005) also used a four-point model for action research as did Lewin (1946) who codified the process into planning, acting, observing and reflecting. Altrichter et al's (1993) diagram did not take into consideration one of the most important aspects of the process, that of reflection. Zuber-Skerritt also added the idea of "critical and self-critical reflection and making decisions for the next cycle of research" (1996b, p.84) to the process. This suggested that the cycles could be repeated to produce side cycles as suggested by McNiff (1988). These side cycles allowed for other issues that arose during the original cycles to be investigated and this reflected the real life aspects of this approach. These various approaches to the format of action research mean that it is a method that can easily be adapted to suit the needs of the researcher and the actual project. This makes it a positive choice for a school based piece of research.

Action research contains opportunities for both reflection and reflexivity. Reflection is a state of mind but reflexivity is, "an attitude of attending systematically to the context

of knowledge construction, especially to the effect of the researcher, at every step of the research process” (Cohen and Crabtree 2006). Reflection should occur at every stage of action research but Cohen et al (2007 p.310) also stressed the importance of reflexivity, “because the researchers are also the participants and practitioners in the action research – they are part of the social world that they are studying”. This is important because the practitioner as researcher must be aware of the effects on the research process of their ideas, values, and perceptions. Eisner (1991) stated that the researchers are the instruments of the research and this is as true for action research in the classroom as it is for any other form of naturalistic inquiry.

The length and number of the cycles in any one piece of action research are determined by the researcher but this is an issue that can generate some controversy as well. In order to be seen as of value, the research must be carried out for a reasonable length of time. Elliott (1991) described the problems that can arise when forcing through the next cycle when the original cycle needed more time to be completed properly. He also suggested that in educational research the school year should be used as a guideline as the terms are broken up into naturally occurring cycles and that three perhaps four cycles should take place during this time. McKernan (1991) also suggested the same time scales and provided a table showing the progress of the cycle over an approximately thirteen week period. The number of and length of any cycle must be appropriate to the study that is being undertaken. There is a potential problem with this as Hopkins (2002) queried whether the very structure of action research cycles would prove to be a trap for teachers who would come to depend on the framework instead of developing independently. This could be an issue in schools as the school year is an entity that

cannot be changed to suit the emerging ideas from a piece of action research. However the fact that the school cycle is the same from year to year would give rise to opportunities for the research to continue. Coghlan and Shani (2014 p.525) wrote that

Accordingly, engagement in the cycles of action and reflection perform both a practical and philosophical function in its attentiveness and reflexivity as to what is going on at any given moment and how that attentiveness yields purposeful action and actionable theory.

This would seem to apply well to research set in a school as the results of the analysis of the data could be applied with ease during the following cycle, whether this fell during the same school year or the following one.

There is no set of rules regarding methods when carrying out a piece of action research. Both quantitative and qualitative methods can be used. Questionnaires, interviews, field notes, experiential design and case studies are amongst the many instruments that can be used. McNiff, Lomax and Whitehead, (1996) suggested that the data emerges as a result of monitoring the action research cycles. How this monitoring occurs is another issue that has many potential answers. Many people mentioned the use of a research diary or journal as a way of keeping the project under control. Kemmis and McTaggart (1992 p.22) stated that,

Action research involves keeping a personal journal in which we record our progress and our reflections about two parallel sets of learning: our learnings about the practices we are studying And our learning about the process (the practice) of studying them.

Elliott (1991) also wrote about the merits of keeping a diary, stating that this should not just record the bald facts of any situation but should be able to give a real feeling of the observer having been present. He also stated that attitudes, motives and reactions to events should be recorded in order to be able to reconstruct what happened during that time. However, Ferguson et al (2010) wrote that weblogs or blogs have begun to replace research diaries as a form of reflection and as a way of collecting data. These differ from traditional diaries in that they can be shared online and this means that a wider reach is possible for the research in terms of the distance of the participants.

Focus

The focus of the action research also varies depending on the situation. For many researchers, it is aimed at one particular area in their practice that they wish to change but it can also be used to look at whole school issues or even wider areas affecting more than one school. The idea that teachers should engage in reflective research comes from the work of Donald Schon (1983). He suggested that teachers should study their own practice and then develop educational theories based on the results. In 2001 the GTCW (General Teaching Council for Wales), TRS (Training and Research Scheme) was set up to allow teachers to carry out just this type of research with funding available to support them. They suggested, in a later article (2002), that various areas of research could involve the introduction of new ideas in the classroom, links between primary and secondary, raising standards and importantly for me the improvement of technology use in education.

Much research has been undertaken by teachers and researchers looking at the real life situation in the classroom. McNiff and Whitehead (2010 p.1) stated that the recent surge in interest in action research is because,

Work-based learning, and therefore action research, is seen by many governments as a potential response towards economic recovery and social sustainability through the improved professionalisation of workforces.

This is perhaps an overstatement of the situation as many teachers are just looking for a way to improve their teaching rather than thinking about economic recovery generally. McNiff (2002) believed that although each one of us cannot change the world individually, we can all change our section of it and with enough people changing a small section then much change can be achieved. The aim of my piece of action research would be to change my own small section of the world in relation to Drama teachers using technology creatively.

Theory and Practice

The relationship between theory and practice is an important feature of action research. Stenhouse (1975) believed that the key to action research was understanding and this understanding could be reached through the evolution of theory based on the research. Elliott, a colleague of Stenhouse, stated, "What Stenhouse offered teachers was a curriculum conceived as a set of hypotheses they could experiment with as the basis for a reflective translation of educational ideas" (1983, p.108-109). Elliott (1991) also argued that teachers had a healthy disrespect

for theory as it had little to do with their everyday practice and was seen as being imposed from above. The function of action research is for the theory to arise from the research and for this theory to be specific to that situation and not necessarily generalizable. McNiff explained it like this,

From an action research perspective, the 'end' of the enquiry turns into the beginning of a new one; the process is ongoing, a continual process of asking questions and seeing possibilities in everything, which is the very nature of a life of enquiry (2013 p.2).

It is the idea of theory into practice that is the most relevant to my own research. The idea that the process would continue, after the research had taken place, in the form of reflective practice would mean that a real change had been achieved.

Insider/Outsider dilemma

According to Brannick and Coghlan (2007), insider research can be undertaken within any of the three major research paradigms. I was definitely in the position of an "insider" for the research in my own workplace and that of an "outsider" in the other participating school. It could also be argued that I was an insider in the other school as I am a Drama teacher but as the focus was on the use of technology rather than the actual content of the lesson then this was less of an issue. Alvesson (2003 p.60) argues that insider research is often not seen as a valid form of research as it does not have the required amount of academic rigour and, "insider researchers have a personal stake and substantive emotional investment in the setting". Morse (1998) also discussed this fact, believing that the roles of the researcher and

employee are not compatible and may cause problems for the researcher. This once again referred to a potential blurring of roles in the workplace which could lead to problems. It would appear to be a problematic area with much research discussing the disadvantages rather than the advantages.

Merton (1972) had a different point of view. He felt that individuals varied along the scale of being insiders and outsiders in terms of their research according to what stage their research had reached, who they were working with and which kind of situation they were in. This is an important point to consider in deciding whether to undertake this kind of research in an educational setting. Hockey (1993 p.204) also stated that insiders are able, "to blend into situations, making them less likely to alter the research settings". The benefits of being an insider are clearly discussed by Mercer (2007) and Brannick and Coghlan (2007). Coghlan, in an earlier article (2001) suggested that many people who are studying part-time whilst still working full-time, use their own organisation for their research for ease of access, thus rendering them all as insiders. There is no criticism of this idea but the implication is there that this is not a good reason for carrying out insider research and that it is somehow devalued by this. Coghlan does say that this type of research, "has difficulty in being accepted as real research" (Brannick and Coghlan 2007, p.61). Despite this Brannick and Coghlan promote the idea of insider research by suggesting that this kind of subjective interpretation is very important to the research process. The role of participant observer is seen by them as integral to the research activity.

Despite the arguments to the contrary, the idea of participant research is the most appropriate in order to answer the research question, “How does the creative use of technology change Drama teachers’ practice?”

Use of a Co-Researcher

The aim of having a co-researcher was that the same process could be carried out in two schools and that both practitioners could develop the ensuing cycles according to their own discoveries and not be in competition with each other. The fact that both of us were in similar positions at our respective schools meant that there were no issues with power relationships to consider. Examiner.com (2009) defined a co-researcher as someone who does not simply take part in the study but who is in a similar power position as that of the initial researcher. This gave them the ability to have an equal amount of input into the research itself. This should mean that they take part in the planning process, are involved in collecting the data and also have a say in the analysis and dissemination of the results. Heron and Reason (2001) saw the co-researcher as someone who took part in a piece of co-operative inquiry where all subjects were actively involved in the entire process. They suggested that a co-operative inquiry cycled through four phases of reflection and action. Phase one involved the initial meeting between all co-researchers, phase two was where the co-researchers also became co-subjects and involved themselves in the actions they had agreed, phase three was where they became fully engaged in the process and the final phase saw them reassembling in order to share data and develop their original ideas in light of what they have discovered so far. This seemed to present the closest model of co-researcher to my initial idea. Mills (2000 p.9) also laid out

five key components to action research in education. These five points could be applied just as easily to a co-researcher as to a teacher researcher;

- 1) Teacher-researchers have decision-making authority;
- 2) Teacher-researchers are committed to continual professional development and school improvement;
- 3) Teacher-researchers want to reflect on their practice;
- 4) Teacher-researchers will use a systematic approach for reflecting on their practice;
and
- 5) Teacher-researchers will choose an area of focus, determine data collection techniques, analyze and interpret data, and develop action plans.

The role of co-researcher is an important one in that they have equal autonomy over the decisions made in the research and that their desires in terms of the outcomes are taken into account as much as the main researcher. For my own research, I wanted to compare the approach of another teacher as well as having someone to share ideas with and I felt that it would be a more effective piece of action research, being on a wider scale than just one person in one school. I also felt that a joint form of reflective communication would help us both develop our ideas and fulfil the idea of a co-operative enquiry, so the idea of using a blog was decided on.

Blogging

The word “blog” is an abbreviation of “web-log”, according to the Oxford English Dictionary; it means “a personal website or web page on which an individual records

opinions, links to other sites, etc. on a regular basis.” Bloggers can post photos, comments, suggestions and opinions that arise and can go some way to providing the “thick description” (Geertz, 1973b) that I am really interested in. Ferguson et al (2010) stated that blogs have begun to take over the role of research diaries for postgraduate researchers and on a professional level are being used themselves to form part of a research project. This move into the world of the internet was appealing to me as my co-researcher and I would have had to respond to each other by e-mail daily and I was concerned about the response time for this. As a teacher, I was aware of the number of e-mails that I received on a daily basis and I was concerned that the relevant e-mails would not be given the importance they deserved due to sheer volume. Blogs are more immediate and are a separate form of communication. They could also be kept completely private, available only to those involved in the research and this increased the level of security to one that I felt was acceptable. Conole and Dyke (2004) discussed the opportunities for both reflection and critique within the blog as they could be completed outside of working hours and after a time had elapsed to allow for careful consideration of the events to be discussed. At this stage, I was not interested in considering the other opportunities offered by blogging, such as digital scholarship. The immediacy and privacy of the blog, combined with the ability to share exclusively were the methods that I was focussing on.

A recent piece of research by Hou et al (2011, p.325) focused on how teachers themselves use blogs as a way of communicating. They said, “However, long-term, large-scale empirical longitudinal research on teachers’ interactions in blogs is still quite limited” and this has certainly been my experience in researching this topic so

far. My intention was to use the blog in order to encourage both researchers to exchange their ideas, to share experiences of using technology in their lessons. Hou et al (2011 p.326) wrote that,

regarding the facilitation for teachers' professional development and community interactions, some studies suggest that blogs may be used for promoting teachers' interactions and acquisition of professional knowledge.

Their research does not show this to be the case in 2011, with many teachers not participating or limiting their participation to only their own postings.

They did actually conclude at this point that some of the blog postings were almost story-telling activities in relation to the classroom, inward reflections and complaints rather than professional comments. More recent research has shown there to be a change in attitude from teachers and blogging has become a teaching tool as well. Lacina and Griffith (2012) wrote about how teachers had started to use blogs as a method of drafting students' work and that there were now a number of websites that provided teachers with a guide for creating a blog such as www.escrapbooking.com www.coveritlive.com and www.edublogs.org. My research would not involve the students' blogging although this was an interesting point for future research. The other form of recording the classroom activities would be through the use of video cameras.

Using Video in the classroom

Video footage has been used regularly in classrooms to collect data. Norton, (2009 p.108) stated that,

Recording observations can be done by simple paper and pencil means, but it is far more effective to video record where possible, as this enables you to playback and be more accurate in your recording.

This accuracy was vital to my research as well as the camera capturing events that neither of the two participants could see during the lesson. Elliot (1991) had some doubts about the effectiveness of video in the classroom. He believed that it can be distracting for the pupils when used by the teacher and that using a fixed point camera can fail to pick up on verbal interactions between the teacher and a pupil which may be important. However, Heath et al (2010 p.2) wrote that video is a cheap and reliable way of collecting data. They believed that using video provided the researcher with opportunities to capture real life activities such as the use of technology, talk, interaction and tools. There is a real opportunity to playback video to capture nuances which are not seen in the initial viewing. The use of video in social and educational research has been developing at the same speed as the technology itself. With the latest developments, digital video is able to be manipulated in many ways such as zooming in to spotlight a particular event, therefore overcoming the objections recorded by Elliott (1991). This form of recording the activities in the classroom offered me many opportunities to observe after the lesson and replay the lessons several times. The financial cost of using video was negligible but had also been a consideration. The use of two participants would mean twice as much video footage but this would only mean a wealth of data to consider. The ethical issues involved in using video were also considered. The focus of the research was the two participants involved. There would, of course, be some incidental footage of the students working but this was not to be the focus of the research. As this was part of the normal curriculum development the Heads of both

schools decided that no consent from the students was required. I considered carefully the implications of the use of video but decided that as the footage would only be seen by two people and it would be carefully stored in a locked cupboard, that there was no real issue here. At this point I consulted the BERA (British Educational Research Association) guidelines, particularly the section dealing with the students' participation as part of the context but not as the subjects of the research (2011, p.5). With the permission from both schools obtained as well as consent from my co-researcher I felt that I had complied with all the regulations required.

Rationale for the use of Template Analysis

The work of Professor King at Huddersfield University was suggested to me as a potential method for my research. Template Analysis is a relatively new approach in the field of analysing unstructured qualitative data. According to Waring and Wainwright (2008), the approach was first used in the United States in the 1990s and was then developed by King and his colleagues working in the fields of sociology and health. While there are some similarities to Grounded Theory, (Glaser and Strauss, 1967) in the use of codes and realist methodology coding, Template Analysis (TA) is not as prescriptive. The Grounded Theory Institute stated that Grounded Theory "is the systematic generation of theory from systematic research. It is a set of rigorous research procedures leading to the emergence of conceptual categories" (Grounded Theory Institute, 2008). In 1999 Crabtree and Miller undertook some interesting work on the development of Template Analysis and they said,

...researchers can develop codes only after some initial exploration of the data has taken place, using an immersion/ crystallisation or editing organising style. A common intermediate approach is when some initial codes are refined and modified during the analysis process (1999, p.167).

Template Analysis offers the opportunity for a priori coding, the production of an initial template and further development of the codes. The text is then coded according to the template and related segments are moved into one place in order to facilitate making connections and drawing conclusions. The codes are then placed in a hierarchical system, with the higher levels having several codes within them. At this point, King (2004) also recommended some sort of reflexivity and quality check. He suggested that “Respondent Feedback” is one method that should be tried. This involved the respondents revising the codes and suggesting any alterations before the final template was produced and utilised. This would ensure semi-independent scrutiny of the process and go some way to ensuring reliability. King (2004) also warned about the problems with using the results of coding in a positivistic manner as the recurrence of themes may not be an indication of their relevance to the research. He suggested that listing the themes would be a much more effective method of looking for patterns and may lead to a more individual interpretation of the data. This seemed to be relevant to my research question as I was looking for common themes from both participants in the blogs. King et al (2003) carried out a study on out of hours palliative care in which families were interviewed about the level of care they received. This was rich data that needed close analysis to find the common themes. King reviewed the initial template, making revisions as necessary in order to ensure that all the data was analysed fully. He found that he needed to

add more detailed coding at the most basic level and he also added some secondary codes as he found that whilst some data was not completely relevant to the study, it was vitally important to understanding the families' perspectives. The most interesting point that arises from the difference between the two tables is the increase in the diversity of the codes. Issues which had not been considered at the beginning were increasing in importance, such as "General Carer Support Issues". This had not been included at all in the initial template but was one of the most important issues in the final template. I have included both the initial template and the final template in Appendix H to demonstrate the importance of revising the data carefully and how the perspective can change during the process.

King also insists that the writing up process is vitally important and is not just a question of reworking the result of the templates. He suggests that quality and reflexivity should be integrated into the process to make sure that your ideas do not become distorted as a result of the analysis.

Having seen how effective this method was with such a large amount of data I began to feel confident that this would work very well for my own research. I was anticipating an increase in codes after close analysis of the data as well. However, the video footage could not be analysed in this manner and so I began to consider the use of Critical Incident Analysis.

Rationale for Critical Incident Analysis

Flanagan first wrote about Critical Incident Theory (CIT), sixty years ago and it has become an important tool in qualitative research. He stated that CIT

does not consist of a single rigid set of rules governing such data collection. Rather it should be thought of as a flexible set of principles that must be modified and adapted to meet the specific situation at hand (1954, p.335).

The approach has been commonly used in medicine but there is little evidence of it having been extensively used in education. Le Mare and Sohbat (2002) used CIT to look at teacher's characteristics from the point of view of the students and Tirri and Koro-Ljungberg (2002) used the approach to look at the professional and private lives of female Finnish scientists. CIT is predominantly used as a training technique in nursing and medicine in general. Operations and procedures are filmed and the footage is watched back as CIT is used to analyse the events. Its flexibility as an approach means that it can be adapted to suit most situations and Creswell (1998) stated that CIT takes place in a natural setting where the researcher is the key instrument of data collection. The relevance to my research of this technique led me to investigate further. The learning aspect of the technique would apply very neatly to the Action Research process.

Harrison and Lee (2011, p.200) used CIT in Initial Teacher Training with regard to professional learning conversations. They defined a critical incident as, "any observable experience or activity that presents itself as an important or significant personal episode, and affords analysis". This would apply just as accurately to incidents in our lessons where technology was used creatively. They relied on the trainee teacher recognising the critical incident and then describing it to a mentor for analysis. They stated that, "Critical moments and their analysis emerge as professional 'turning points' for many student teachers" (2011, p.1). As it was my

intention to learn from the process of using the technology in the lesson this was intrinsic to the research. They also believed that the use of reflective practice would lead to effective teaching and this was an issue of great importance. The assigning of the importance of the incidents was a concern but I would be able to isolate incidents where the technology was being used creatively during the lessons. I had introduced the blog as a means of collective reflection for both participants. As a result of Harrison and Lee's (2011) research, they suggested using a scaffold for the reflective writing but this had already been covered by the use of the blog. The reflective section of the analysis was very important as it was this which would form the basis of the changes to our professional practice at the end of each action research cycle.

I intended to use the method myself in viewing all the video footage from both sets of lessons, as my co-researcher did not feel he could become involved at this level. Berlak and Berlak (1981) suggested that an incident became critical in a classroom when it presented the teacher with a dilemma to which there were at least two possible responses. In terms of the research, I would classify the critical incident as one which either demonstrated or denied the ability of the teacher to use technology creatively in the classroom. This method of analysis is, therefore, the one that I will use to review the video footage from both sets of lessons.

Chapter 4 - Methods

The initial study, which was a questionnaire, sent to Drama teachers in two counties, revealed few (2) volunteers for the next stage of Action Research so the decision was taken to work with a Head of Department in a nearby school. Both schools were of a similar size and had sixth forms which is unusual for that part of the country. I chose another Head of Department in order to make the experiences as close to each other as possible. My co-researcher had previously taken part in my research for my MRes (Lupson 2010) and was keen to participate again but on a larger scale. It was decided that the role of co- researcher (referred to in references as CR) would be adopted by this colleague who would facilitate the research based on the discussions that would be taking place.

After a period of discussion, we decided to undertake three cycles of Action Research during the whole academic year, one cycle every half term. We felt that this would give us ample time to reflect and develop our ideas in between cycles. The first cycle took place in the second half of the autumn term, the second cycle in the second half of the spring term and the final cycle in the second half of the summer term. Both of the participating schools had a timetable in which Drama lessons took place once every two weeks, thus giving us a very similar approach to the lessons. We discussed the options and we felt that half a term for planning and half a term for carrying out the research in each cycle would be the most effective way to ensure that we had plenty of time for reflection and careful consideration of the next steps. The role of Head of Department gave us both the ability to decide on any changes to the curriculum which we felt were necessary in order to carry out the research.

Initial Design and conduct of the study

During our first face to face discussion we decided that a Year 7 (11 years old) group would be the best to work with for several reasons: according to Prensky (2001) they are the most likely to be “digital natives”; from our joint experience of over 40 years, they would be the most enthusiastic with something new. We also considered the fact that it would be a good way to move the integration of technology through the school if we used the youngest age group to begin. We had a total of 22 lessons a year to work with. I (referred to in references as AU) chose the class that I thought would be the most receptive from the few lessons that I had taken with them. We discussed the possibility of using the same class with different technology during each cycle. Ultimately CR decided to use his iPad for every cycle and focus on developing his use of it. I decided to use a different form of technology each time as I wanted to use the technology that was readily available in the department.

Lesson Content

My co- researcher had one project to complete during the entire year with his class ending with a performance in the summer. We discussed the possibilities of using technology creatively within the process and how we could adapt the ideas of storytelling, narration, in-role work and ensemble work to incorporate the use of technology in every lesson.

In my own practice, I had three different schemes of work planned throughout the year for this Year 7 class and I decided to approach them one at a time to work out how I could integrate technology into them. The first scheme involved using Physical

Theatre and we decided that the first type of technology I would use would be the set of 6 Flip cameras that my department already owned. These cameras had a USB connector at the side that just flipped up and enabled you to download your photos or footage immediately onto a computer. I had owned these for a few years and had used them on occasion with the Year 9 groups but never with the younger classes. My second scheme of work involved using physical theatre to explore objects from a poem that were taken to the tip. I decided to use the class's mobile phones in this instance to add sound effects and a soundscape to the objects. In terms of the third cycle, the class would be working on their own silent movie based on "The Perils of Pauline" film series from the 1920's. I was to be lent an iPad for this and the plan was to use it as a multi-media device, and an evaluative and rehearsal tool, culminating in the filming of their own short pieces. CR wanted to consider how to use the iPad for the end of year performance that the class was producing. He was thinking about controlling the lights and music from the iPad and if this would be a physical possibility.

Using a Blog

One of the major decisions, taken at this time, was the decision for both of us to record our thoughts, ideas and outcomes of lessons in a blog, one for each of us that we would both have access to in order to reply. Blog.co.uk was decided upon as being relatively easy to set up and run. We discussed the regularity of the blogging and decided that it would be better for each person to write an entry when they felt they had something to say in terms of preparation, reflection, new ideas and so on. We also discussed keeping the access to the blogs restricted to only "friends", i.e.

each other and my supervisor. This amount of privacy gave us both the confidence to feel that we could write the truth with no hesitation.

Planning the Cycles.

We met at the end of October in order to discuss the final details before the first cycle began. My co- researcher had decided to focus on using the iPad in his department and had found a new app that he wanted to use in the lessons. The app was called “Team Shake” and allowed the teacher to have the class divided into a variety of group sizes at the touch of a button. He was also going to use the camera on the iPad to take pictures of still images and put them together to form a story- board as well as filming the students for self - evaluation. We agreed that we would film each lesson and make it available to the other person using Dropbox, an online digital storage facility. This would make the exchange of footage much easier and much faster than making DVDs and passing them to each other. The video footage would form the main part of the research with the blog serving as a tool to record our thoughts and decisions as a result of the lessons. In this way, we would be able to see the incidences of the creative use of technology in the recorded lessons and read each other’s thoughts and feeling about the process in the blogs.

The second cycle began in February. In our discussion we had considered the meaning of creativity and the three different types suggested by Craft; teaching creatively, teaching for creativity and learning creatively (cf p. 22). During the discussion, we considered whether the pupils were driving the impact that the technology was having on the lessons as well as the extent to which using the technology to teach was different from the pupils using it to learn. The difference

between big “C” and little “c” creativity (Kaufman and Beghetto 2009) was also considered. We agreed that neither of us was working in the same field as Mozart for example, who is considered a big “C” and that we were both happy with our everyday creativity (little “c”) in the classroom. My co- researcher had decided to use the iPad in several different ways this cycle. He wanted to use it to record the lines for the pupils as well as filming the blocking of the piece they were working on in order to help them remember. I wanted to use mobile phones to record sounds and voices and use music to match the objects in a poem that the class was going to explore physically based on a family clearing out rubbish and taking it to the tip.

The third cycle took place in June and July. In our discussion, we considered the possibilities of expanding the use of the iPad. I had also acquired one by then and decided to use it in the final cycle. My co- researcher provided me with the names of some of the apps he was going to use, such as Coach’s Eye and I installed these as well. We also looked back at the progress that both we and the students had made in terms of technology use. CR was delighted with the progress he had made in terms of using the iPad in a more creative way. I reflected that whilst I had enjoyed using the other technology I was looking forward to only using one piece of equipment for the final cycle as it brought with it fewer problems. We were both to use the iPad during this final cycle.

**CYCLE ONE – NOVEMBER –
DECEMBER 2013**

**CYCLE TWO – FEBRUARY –
APRIL 2014**

**CYCLE THREE – MAY - JULY
2014**

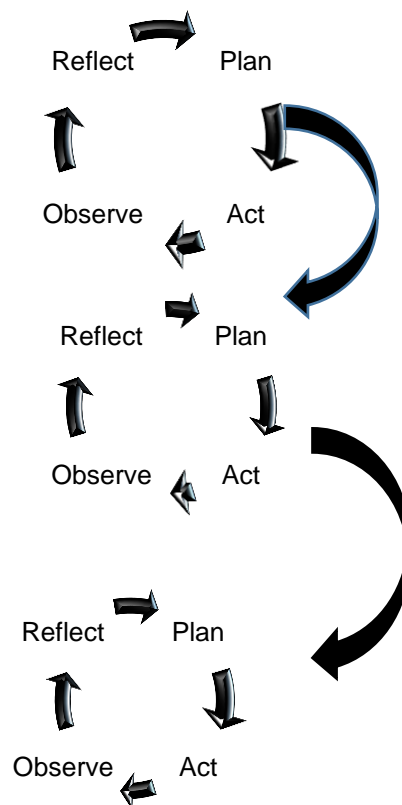


Figure 3 Data Collection Plan (Lupson, 2015)

Each of the cycles followed the same plan (as shown in Figure 3): Plan, through a face to face meeting, Act, this was the teaching and the blogging and Observe was the filming and further blog entries. The Reflection would be achieved through the blog entries and the meetings.

Collection of the Research data

Overview of Data	AU	CR
Number of AR cycles	3	3
Lessons in each cycle	3	3
Total number of lessons actually filmed	7	7
Total of hours filmed	7hrs 45 mins	7hrs
Blog Entries	43	15

Table 3 Collection of Research data

Each researcher filmed at least two lessons per cycle with a Year 7 class giving a total of approximately seven hours each of video data. There were issues with some lessons not being filmed due to events in school meaning the lessons were cancelled but about 14 hours of footage in total was recorded across the entire school year.

The cameras were specifically placed to focus on the teacher's use of technology but inevitably some students appeared in some of the footage. This was minimised as much as possible by both researchers. There were few problems with the filming itself and the cameras were generally placed in good positions in order to capture the technology that was being used at the time. CR placed his cameras at the back of the room to one side which at times restricted the view as students sat in front of it. I placed my camera to the side and focussed on the teacher's desk but within easy reach if I wanted to move it to concentrate on a particular use of technology elsewhere in the room, perhaps when I was helping a group or showing them how to use a piece of equipment. Heath et al (2010) suggest that a fixed viewpoint for the camera is less demanding on the participants and offers the capture of a series of

events in sequence, which is good for data collection. I soon found that I had to move the camera on occasion in order to attain a clearer view of the work, such as filming in close- up. Both cameras followed the flow of the lessons and the development of the use of technology was easier to see than if I had decided on a roving camera. The camera was generally static and so every lesson was seen from the same viewpoint which helped considerably in the CIT analysis.

Cycle 1 – this first cycle saw the establishment of the use of technology with the classes in terms of the schemes of work. Both teachers were working with Physical Theatre and using cameras and filming in order to help the students improve their use of physicality. Samples of the schemes of work are attached in Appendix F and G.

Cycle 2 – this built on the work from the previous cycle through CR developing his use of the iPad by finding new apps that would help him to achieve the depth and breadth in the work that he felt were missing from the first cycle. I used different technology, mobile phones, with the same class in order to develop both my technological skills and to open up new avenues of creativity for the students. I had found that the first cycle had shown me that the students needed more control over the technology to achieve the depth I was looking for in the lessons.

Cycle 3 – by the final cycle both CR and I were much more able to be creative with the technology we had. We had shared ideas throughout the process and built on each other's experiences. I used the iPad myself and also allowed the students to

use it. Both the students and I felt that we had come on a long journey together and had reached a level of creativity with the technology that could not be found in other classes. CR used the iPad consistently throughout the year, building on his experiences with it, finding new apps and using them in a way that they had not been created for (i.e. Coach's Eye is a Sports App, designed to help develop physical skills in sport, not Drama). The end product for him was a much higher level of performance from the students, achieved by creatively developing his use of the iPad. We have both become more creative with our use of technology but in completely different ways and the video data really showed how this happened. Whilst there are no criteria to measure this progress against we both felt, in our professional opinion, that we had achieved our goals. Both participants and students had benefitted from the research and both Drama departments had a much more creative approach to their use of technology.

Blog Data

Comments were made before and after each lesson by both participants and comments on each other's were made on a regular basis. CR's blog over the year contained 15 posts and AU's 43. It was clear from the number of posts that the blogs were being used as a form of journal entry and that the participants were using them as a way to clarify their thinking as well as posing questions for each other. The website automatically notified the participants when there was a new posting by sending an e-mail so it was simple to keep up to date with what was happening in both sets of lessons. The blog entries focused on the thinking behind the lessons, the success or otherwise of each lesson and the plans for the future. In this way,

they covered the research question comfortably and provided a large amount of data to be analysed.

Analysis of the data.

Video Data

In order to analyse the video data, a preliminary review took place during which the corpus of data was catalogued. After a discussion with my co- researcher it was decided that I would review and analyse the data myself as he did not feel confident to be of help and did not have the time either. I used the system suggested by Heath et al (2010) in order to find a starting point. During the first viewing of the footage, basic activities and events were catalogued. The initial programme was to have recorded three hours each per cycle, resulting in some 18 hours in total but, in reality, this resulted in seven hours for CR and seven hours 45 minutes for AU. There was still a large amount of data to be analysed. In the substantive review of the data, many examples of the creative use of technology were found. These were noted down for future reference in the analysis. It was at this point that I decided to use Critical Incident Analysis in order to be able to highlight the creative use of technology in each lesson.

Use of Critical Incident Analysis

A minute by minute analysis of each lesson was carried out using CIT. An example of this is in Appendix E. Whilst CIT had pointed out the frequency and types of use of technology there was a clear need for a more intense type of analysis in order to

gain depth of analysis from the footage. Butterfield et al (2005) suggested that in analysing the data it was important to create a categorization system to give a frame of reference and determine levels of specificity in reporting the data. I created the following categories by returning to the basis of the thesis and therefore basing my analysis on Craft's (2005) three types of Creativity in education; Teaching Creatively, Teaching for Creativity and Learning Creatively.

According to Butterfield et al, "One of the hallmarks of the CIT is the formation of categories as a result of analysing the data" (2005, p.481) rather than producing a system beforehand and then modifying it. This is the process that I followed in deciding the categories to use. The focus was on the research question "How does the creative use of technology change Drama teachers' practice?" This differs greatly from the method of coding used for the blogs in that it is much more intuitive and the categories arise from the data itself rather than being decided beforehand and changed afterwards. There was no a priori coding, the analysis focussed on the events that took place in each lesson and there was no way of predicting this in advance. Given that my focus was on creativity it was only natural that the categories I saw emerging from the data were so closely aligned with the literature. I assigned each category a colour in order to easily identify them and looked at the data again using this technique. The results can be seen in the charts at the beginning of the data presentation for each cycle.

Blog Data

During the research a total of 66 blog entries were made, generating a large amount of rich qualitative data that needed to be analysed. Template analysis was used with reference to the blog entries. A system of a priori coding was used in the first instance with both blogs. Table 4 below shows the codes that were expected to arise from the blog entries.

<u>Suggested Codes</u>
Problems with Technology
Types of Technology used
Ways of using Technology
Programmes used
Problems arising from school issues
Issues arising from programmes used
Unusual events arising during the lesson
Issues arising from using Technology
Changes in practice as a result of using Technology
Points for the future
Creativity Issues – teaching creatively Teaching for creativity, learning creatively

Table 4 - A priori Coding

As an initial range of suggested codes I felt that these covered all aspects of the writing but on closer analysis of the blogs, some were discarded altogether as they had less importance.

The following table (Table 5) show the codes that were initially used in the analysis of the blog entries after feedback from the co-researcher whose suggestions are shown below.

<u>Codes Arising from Blog</u>	<u>Respondent Feedback</u>
1)Problems with Technology	
2)Types of Technology used	
3)Ways of using Technology	
4)Problems arising from school issues	
5)Issues arising from programmes used	Same as 7?
6)Unusual events arising during lesson	Take out “Unusual”?
7)Issues arising from using Technology	Same as 5? Change to “outcomes” not issues?
8)Benefits of using Technology	
9)Changes in practice as a result of using Technology	
10)Creativity Issues – teaching creatively, teaching for creativity and learning creatively	

Table 5 - *Blog Codes*

Several codes were discarded as having little or no support within the blogs themselves during the revision process. The column headed “Respondent Feedback” shows the comments that my co- researcher made when I consulted him about the codes that I had discovered. He felt that overall my codes were focussed on negative issues and suggested the above changes. I would argue that code 5 and 7 are not the same as some of the problems he experienced with the technology were due to the programs he used not the actual technology itself. I had considered removing 6 completely as the unusual events were very few but they did occur and so I felt justified in retaining the code. Code 10 was then broken down into three sub-codes as one general code did not encompass the amount of data it was generating. I returned to this code on many occasions until I realised that the data which fell into this code was by far the most prevalent and deserved to be the main focus of the analysis. Within our discussions as well we had concentrated on the implementation of a creative approach to the technology use. With this in mind I discarded the other codes and focussed exclusively on the three depicted below:

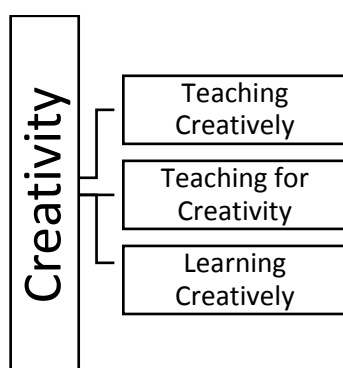


Figure 4 Creativity Codes (Lupson, 2015)

The hierarchical coding referred to by King (2004) did not appear to be relevant after this decision was made i.e. after the initial codes were refined and some were discarded completely. This is in accordance with the emphasis placed on the

themes in the research question and on the research itself. In this aspect, I followed the example of King (2004) and through reflection realised that the emerging creative codes were by far the most important. The use of technology was consistent by both parties and so did not need to be coded separately. It was the focus on creativity that shone through the data.

The combination of CIT and TA led to a comprehensive analysis of the data. I had considered that the technology use would play a large part in the results but it became secondary after the importance of Teaching Creatively, Teaching for Creativity and Learning Creatively emerged in both sets of analysis.

Chapter 5 - Presentation and Analysis of Findings

Action Research Cycle One – the Beginning

Research Question – How does the creative use of technology change Drama teachers' practice?

Introduction

Lasting one complete academic year, the three cycles of Action Research undertaken produced copious amounts of data which is presented, discussed and analysed in the following three sections. This section is based on the first cycle which took place from October to December at the beginning of the academic year.

This section will discuss the findings of the first cycle, through the lens of the video recording of the lessons and the blog entries of both participants. Two forms of data collection were decided on in order to increase the scope of the research. Whilst the blog entries were designed to capture the thinking of the participants, the video data needed to capture events that were not seen by either teacher and to reveal some sense of the atmosphere in the Drama Studios of both. The blog entries were intended to serve as a method of facilitating teacher reflection, rather than using a physical diary, whilst providing a forum for discussion and innovation. The video data had a different focus, in that we both watched the footage back and used it as a basis for further discussion of the pupils' response to the lessons, using the blog. The different functions of the two data collection methods gave a complete frame of reference to the research.

The following findings reveal the journey that was undertaken by both of us as well as the many hurdles that we encountered along the way.

The Findings

The charts at the beginning of each cycle show the frequency of the appearance of the three types of creativity which I set out in Chapter 2, p 22. These are teaching creatively, teaching for creativity and learning creatively (based on Craft, 2005).

A copy of the blogs is attached in Appendices (A and B) and a sample transcript of the Critical Incident Analysis can be found in Appendix (E).

• Lesson 1 by encava @ 2013-11-07 – 18:13:21

*Well that was more complicated than I thought it would be. Due to concerns with photo permissions from some of the students I abandoned the idea of the photo alphabet. It all felt a bit rushed anyway. **The Yr 7s were excited about using the cameras but had no idea how to use them. This surprised me as I thought they would be able to work it out if they had not understood my explanation.***

The making of the word or message went well although their photography skills are not up to much. Some of the photos were blurred or had some people from the group missing. This has surprised me a little but then again they are only 11 years old.

I was grateful for the help of a sixth former who was able to upload the photos onto the whiteboard for me as I helped other groups. This meant that things flowed more easily. If I had been alone I would have struggled with doing so many things at once. Using so many cameras was tricky, perhaps only one that was passed from group to group or used only by the teacher would have been a more effective use of time.

The filming of the machine was rushed and one camera did not work. I had also spent two days charging all the batteries for the cameras - perhaps one ran out. The pupils were happy with the filming - they liked seeing their work on the screen and saw the value of being able to look at the detail of what they had done.

I felt rushed and not totally in control at all times. However it was exciting and added a level of challenge for me as well as the students. If I was to do it again I would cut down the number of activities in the lesson and spend more time explaining how to use the cameras and giving them time to play with them. Overall I feel quite satisfied with the lesson and the students attitude to using the technology. For my part I was trying to do too much too soon and will have a look at the tasks I have included for the next lesson and see if there is a way to let the students have more time with the cameras.

Figure 5 Sample coding of AU blog

Figure 5 shows how the creativity codes were applied to the blog entries. The codes were:

Green – Teaching Creatively – now in italics

Pink - Teaching for Creativity - now in bold

Orange – Learning Creatively – now normal font

These three codes, which emerged from the Template Analysis, were applied throughout each blog and for every entry. The frequency of each code was then counted and is demonstrated in the Blog Data Count table below.

Code	Frequency for AU	Frequency for CR
Teaching Creatively	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ (10)	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ (8)
Teaching for Creativity	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ (10)	✓ (1)
Learning Creatively	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ (10)	✓ ✓ (2)

Table 6 Cycle One – Blog Data on Creativity

This table shows how all three codes were seen with frequency in AU's blog whilst only Teaching Creatively appeared in CR's blog in any noticeable quantity. This is borne out by the analysis of the coded comments in the following sections. Each code will be discussed in turn, with reference to both the blog and video data in order to compare the frequency and importance of each aspect of creativity.

Code	Frequency for AU	Frequency for CR
Teaching	✓✓✓✓ (4)	✓ (1)
Creatively		
Teaching	✓✓✓✓✓✓✓✓ (8)	✓✓✓✓ (4)
for		
Creativity		
Learning	✓✓✓✓✓✓✓✓✓✓✓✓✓✓ (14)	✓✓✓✓✓✓✓✓ (7)
Creatively	✓✓✓✓✓✓✓✓✓✓✓✓✓✓ ✓✓✓✓✓✓✓✓✓✓ (35)	

Table 7 Cycle One – Video Data on Creativity

The frequency count for the video data emerged from the Critical Incident Analysis. Each incident was given a tick in order to compare the frequency. It is evident from the count chart that Learning Creatively played a large part in the lessons of AU during this cycle. CR's data also shows a significant increase in this code compared to the other two. It must be noted that the video footage from CR's lesson showed significantly fewer counts for all three codes than AU's. The reasons for this are discussed in the following sections.

Teaching Creatively

Teaching creatively is defined by the NACCCE report as “using imaginative approaches to make learning more interesting and effective” (1999 p.102). If I had to refine this definition for the purpose of this thesis then I would add the word “technology” to the definition and perhaps this is what I was trying to accomplish. Imaginative approaches to technology would seem to me to exclude ideas like

PowerPoint which was the issue that led to me considering this research in the first place. Although PowerPoint can be used creatively, I had seen so many lessons being taught using it in a mundane and uninspired manner, that I became determined to find other creative possibilities for technology use in teaching and learning.

During this first cycle, I was determined that the new approach to technology use in Drama would be creative and would show me that the future for Drama teaching did indeed include technology. However, the difficulties that I encountered in the first few sessions using my flip cameras creatively, soon led to some negative blog entries on my part and had me reconsidering my entire approach.

I felt rushed and not totally in control at all times. However it was exciting and added a level of challenge for me as well as the students (AU 7/11/2013).

In actively trying to teach creatively I felt that I had pushed myself too far and was not able to cope with the pressure of using all this technology in one lesson. I wrote,

For my part I was trying to do too much too soon and will have a look at the tasks I have included for the next lesson and see if there is a way to let the students have more time with the cameras (AU 7/11/2013).

It is clear from this statement that I also felt that the students had missed an opportunity to develop their skills with the flip cameras as well. Woods' (1990) features of creative teaching - relevance, ownership, control and innovation (cf p.24), had been largely forgotten by me at this point. My ideas were relevant, intended to give the students more ownership of their work and it was certainly innovative. The element that was lacking was control. I was keeping total control of the lesson and

the technology for myself and not relinquishing it to the students to help them become more creative. I had not previously considered this to be an important part of the creative process and the initial lessons showed this to be an error on my part. I did reflect on this part and wrote, "If I was to do it again I would cut down the number of activities in the lesson and spend more time explaining how to use the cameras and giving them time to play with them" (AU 7/11/2013). I should have included here some thoughts about how this would have given both the students and me more control over the filming and the work achieved.

I had followed the idea of the NACCCE report (1999 p.89) that, "Teachers can be highly creative in developing materials and approaches that fire children's interests and motivate their learning" but the reality had been somewhat chaotic and I felt that I had not achieved my goals for that lesson.

In the same initial blog entry I noted that, "... I need to achieve less in the lessons but in more depth" (AU 9/11/2013), meaning that I should have had fewer activities in every lesson in order to achieve greater development of the students' ideas. I felt that I was missing opportunities for creativity with the fast pace of the lessons. Perhaps this was due to the need I felt to have everything running smoothly and to be in complete control of the outcomes. During the following few lessons in the cycle, I clearly tried to develop the "control" (Woods 1990) aspect of creativity more, by allowing each group the control over where and when to watch their work back. Each group was allowed to choose to watch their work back on the camera itself rather than on the projector screen. Deciding that each group could watch their filming back individually on the camera, gave them even more ownership of the work

and released me from control over the lesson in that I could spend time observing and helping the students. This also meant that the students had more time to develop their own ideas creatively as they did not have to watch everyone else's work as well. This also eliminated any criticism or fear of the same from the rest of the class and gave each group more confidence. After the final lesson I wrote, "despite my initial concerns and high levels of stress I am beginning to see what I had created as a theory actually coming to pass in the classroom" (AU 8/12/2013). I could really see that teaching creatively with the technology was having an effect on the learning and improving the quality of the lessons as well as improving my own practice. It was at this point that I referred back to the DigiLit (2014) framework in order to place my experiences within their definitions of confidence and competency for staff, which were "Entry, Core, Developer and Pioneer" (cf p.40). I found myself at the "Developer" level rather than the "Pioneer" that I had hoped for, as I had not fully managed to integrate the technology into my practice.

The video data from this cycle revealed the development of my teaching creatively in greater detail. During the first lesson, I found few examples of Creative Teaching on my part, "I give pupils open choice of machine in order to see where their ideas will lead them" (AU 8/11/2013) is one of the only examples. This shows how preoccupied I was with the students' use of the cameras. I had become too involved in this, to the detriment of my teaching, in that I had lost sight of the lesson objectives and my aims in terms of teaching creatively. I had turned my focus too far towards the use of technology and had lost the creative aspect of the work. By the next lesson, I had relaxed with the technology and was able to adapt to the situation. I was feeling more comfortable with the cameras and the idea of using the technology was becoming

embedded into my teaching. There are therefore more examples of Creative Teaching to be found. After a suggestion from a pupil, I responded by changing my lesson plan to include the idea of right and left Twix, the advert having recently appeared on the television for the first time. The task I had set was to create a chocolate making machine but the students added a new twist in referring to the advert

<https://www.youtube.com/watch?v=62xLWZgx4Ko&index=5&list=RDw0QpPNcT-J4>

where there were two rival factories, each making one side of the bar of chocolate. They really wanted to add in this extra aspect of rivalry and I felt that this was a good sign that they were completely involved in the process. They chose either “right” or “left” Twix to create in their machine and so the idea became theirs. The footage from the third lesson in this cycle showed that I had moved a little closer to the idea of being a “Pioneer” in that I was able to remind the pupils of the intentions of using the technology, “use long range shots to capture all the elements of physical theatre being used” (AU 6/12/2013). This showed that I was thinking about the aims of the lesson and not worrying so much about the technology itself as it was becoming a more natural part of the teaching.

In comparison, the blog entries of my co-researcher do not reveal the same issues regarding Teaching Creatively. His first entry refers to the apps he is using with the iPad, “....I tell you what....If i[sic] could design, i [sic]would make changes left right and centre to some of these apps...” (CR 18/11/2013). This is more of a general comment than the ones I was making but still is an aspect of creativity in that he is looking at the wider picture. Many of his comments that I coded as Creative Teaching are of the same ilk, discussing the possibilities of the apps he is using with

regard to the lessons he is teaching. He wrote, "I think this app can be tweaked so it doesn't just bring up random people - you can set it to bring up specific students" (CR 18/11/2013). It became clear that CR was concentrating on the technological details in terms of being creative and this gave a different emphasis to his work. The work of Pegrum et al (2012) focussed on student teachers using iPads in class and (cf p.46) most of them developed their own individual teaching style with the iPad. I think that is what happened with CR. We both accepted the idea of using technology to teach more creatively and took it in completely different directions. CR was more interested in the technology itself and how it could be used to teach creatively whereas I was more focussed on the teaching creatively using the technology.

At this moment, CR too was at the "Developer" stage rather than the "Pioneer" due to the problems he was having with the technology and the fact that he wanted more technology in order to be able to achieve his goals. CR had a different agenda for technology use and this became increasingly clear as the lessons progressed. His blog reflected clearly that he intended to use all the technology himself and so his entries were more focussed on his own actions and made little reference to the students' ideas or actions. He wrote, "I held the iPad and filmed all three groups. This was soooooo easy. No wires getting in the way, no need for a tripod. I could see so easily on the big screen" (CR 2/12/2013).

As the cycle progressed CR used the iPad to play back the students' work and his enthusiasm was palpable, "This was a joy. I was already getting excited about the thought of watching the work back and analysing it" (CR 2/12/2013). He had refocussed his ideas on the hardware, rather than the software and this was having a

positive effect on his teaching. After the second lesson he wrote, “A couple of times I paused it and re wound it and re wound it in slo mo so the students could really see in detail. This worked well when highlighting an excellent moment” (CR 2/12/2013). He was clearly working towards the “Pioneer” stage with his technology use. His focus was on teaching creatively with the technology and I had not yet reached this stage. He reflected on the work achieved after the lesson,

So even though I didn't get through what I wanted to get through, I know why. But the use of the iPad, was there [sic] best bit and worked very well indeed, and clearly highlighted even more what I already know was an issue (CR 2/12/2013).

The class were passing through a difficult time and had brought some issues into the classroom with them. CR saw the problems in the work through using the iPad and was able to adapt his teaching accordingly, this is surely one of the aspects of teaching creatively.

Teaching for Creativity

The next code is Teaching for Creativity and this was discussed in the NACCCE report as follows, “Teaching for creativity involves teaching creatively” (1999 p.103). The report also stated that this is a demanding process and one that cannot be made routine. The suggestion is then made that Teaching for Creativity comprises the following components: “encouraging, identifying and fostering”. The importance of these three factors became clear as I blogged about my experiences during the lessons:

The introduction of the technology to Yr 7 was always going to be a challenge and they responded well but I think would have preferred more time to develop their skills. (AU 9/11/2013).

At this stage, I was not “encouraging, identifying and fostering”, but rather coming to terms with the use of technology and how the students were managing. Looking back at the lesson a few days later, my perspective had changed somewhat,

Having had time to think and also to have another look at the video footage I can see that the students enjoyed using the technology but also that they did not have enough time to think about what they wanted to do - part of the creative process is gestation and they had none (AU 17/11/2013).

Craft (2002) also believed that time was an important factor in creativity, (cf p.30), as she listed it as part of her definition of the features needed to teach for creativity.

With the benefit of hindsight, I could see that I was beginning to develop a “fostering” attitude to the students’ learning, as I was responding to their creative needs and following their lead at times. During the planning for the next lesson, I was able to look back at the footage and use it to develop my ideas further. I wrote,

In designing this lesson I was hoping that the filming aspect would help them to improve their work by making them look closely at the detail. In Year 7 their movements generally lack control and focussing on individual movements on the camera will help them to see where they need to use more control (AU 20/11/2013).

It was at this point that I began to teach for creativity. I used my knowledge of the previous lesson to find areas where I could help the students improve, to give them

more opportunities to be creative and to support their decisions as seen in the final lesson in this cycle. This saw one group of girls really responding well to the technology itself and using the camera in an unusual way. They came to me with an idea and I fully encouraged them to see what happened as they used the camera as one of the ingredients in their chocolate making machine. It made for very unusual viewing but I really felt that I had achieved something with them. I began to see how Dale (2008) had come to the conclusion that technology could be used to support creativity. His final thoughts, (cf p.43), mention play, novelty, flexibility and deeper learning experiences as results of using technology in this way. My own practice was now helping these students to achieve these attributes.

My blog entry after the lesson revealed the direction of my thoughts at this early stage in the research,

It has made me think in a more creative way about how to use the technology.

The debate at the moment is am I teaching creatively or teaching for creativity? Am I trying to be more creative in my approach in order to engender more creative thinking in them? Perhaps these issues will become clearer as the process continues (AU 28/11/2013).

Jeffrey and Craft's (2004) article, (cf p.24), discussed this issue in great depth and they mentioned a synthesis between the two activities, an intertwining of the categories that is not apparent at first glance. Teaching creatively and teaching for creativity are, in my opinion, very closely linked together. It is clear that, in my research, the students were beginning to take more ownership of their work and perhaps they were encouraged to do so by the risks that I was taking in the teaching

of the lessons. This is perhaps the evidence I was looking for in order to prove the synchronous nature of these two types of creativity.

The final lesson of the cycle gave me the opportunity to evaluate the work with the students for the first time:

I was able to question them at the end of the lesson and they said that they had really enjoyed using the cameras and felt that they had been able to track their progress in a much more concrete way because they were able to watch the film back and see the things they had done well and identify areas that needed improvement (AU 8/12/2013).

The students were no longer relying on me to tell them where they needed to improve, they could see for themselves and this added to the feeling of ownership of their work. There was a real sense of pride from them when they told me what they had seen on the video and how they were going to improve it during the next lesson. The creativity they were drawing on had affected the standard of their work and they were beginning to notice this. In relation to my own practice, I blogged, "It does seem to be creeping into my practice with other years. The more I use technology the more ideas I have to use it in a different way" (AU 15/12/2013). It appeared that in teaching for creativity with one particular class I had begun to teach more creatively across the range of classes. The reflective element of the research was having a positive effect on my practice as I was looking back in detail at my lessons and learning from them myself. Hou et al's (2011) bad experience of teachers' blogging (cf p.79), was not evident here. Both CR and I used the blog to reflect and learn from each other on a weekly basis. Hou et al (2011) had hoped that teachers could use the blog to improve their professional knowledge and that is exactly the situation that

CR and I found ourselves in. We also used the blog as a means of creative channelling which had the effect of allowing both of us to try out new ideas on each other before they reached the classroom.

CR's blog on the theme of Teaching for Creativity revealed only two entries. In the first one, he stated, "Next lesson i'm (sic) using the iPad to record their work and watch back "(CR 18/11/2013). He was referring to the fact that he had planned to use the iPad as a reflective tool and enable the students to take ownership of their work which forms a part of teaching for creativity. He had some technical issues with the iPad and the playback took longer than anticipated so he was unable to achieve his objective. Technical problems aside, this shows how CR was concentrating on using the iPad creatively himself rather than using it to engender creativity in the students. Dale's (2008) ideas of novelty, play and deeper learning came into play to a limited extent during this cycle for CR. The novelty of using the iPad to watch the student's work back was somewhat tarnished by the problems encountered with the iPad. CR was unable to move the film backwards and forwards with ease and he found this frustrating. The focus here was on evaluating their physical movements rather than using the playback to become more creative. He wrote, "After filming, I got the class round the whiteboard and with one wire plugged it in.....Boom - we were watching it on the big screen." (CR 2/12/2013). He had decided to playback the work on the large screen and evaluate the work group by group. The whole lesson was spent in this manner and did not leave the pupils any time to act upon what they had learned from watching their work. This then limited the effectiveness of the process in terms of creativity. Once again CR was focussing on the technology itself and not on its potential for teaching for creativity. I cannot help but think that perhaps he did not

make the most of the opportunity here to use the technology to engender creativity in the students. There is not enough detail in the blog to be able to decide whether CR was “encouraging, identifying and fostering” as the NACCCE report (1999) suggests is necessary when teaching for creativity. I suspect that the intention was there but that the blog does not reveal his thinking in much detail.

The video data was more revealing when considering teaching for creativity. CR was much more active on this theme during the lessons than in his blog. Perhaps this reveals a potential problem with blogging, in that it requires the teachers to undertake more work outside school hours. I had no problem with this as I enjoyed reflecting on the lessons but it could have been an issue for CR due to a lack of time. His interactions with the students revealed a real sense of encouragement. He said, “I think when you see your work back you can improve” (CR 4/11/2013) and a little later in the same lesson, “As we watch it back, it’s going to be funny, we’re going to be laughing but try and think about the two aspects of physical theatre.” (CR 4/11/2013). Whilst in this instance CR was encouraging, identifying and fostering and therefore fulfilled all the requirements for teaching for creativity, the students were not given the opportunity to develop their creative ideas any further and perhaps this is why the lesson lost impetus. Through the medium of video, it was possible to gauge the body language of CR which at this point became more active and open, encouraging his students with wide arm movements and big smiles. He had a real sense of purpose and the students just did not seem to respond as he had hoped. There was a behavioural issue with this group and whilst the playback was going on there was a lot of low-level disruption. This limited the amount of evaluation that could be achieved and I think ultimately restricted both CR’s and the student’s creativity

because the lesson lost energy then and the focus disappeared. As teaching creatively and for creativity are intrinsically linked, perhaps the students picked up on the fact that CR was apparently more interested in the technology than their work and so they lost impetus.

Learning Creatively

Learning Creatively was the final creative code revealed in the data. Education Scotland (2013) produced a very clear definition, “the range of activities and approaches undertaken by an individual which supports the development of creativity and other skills”. The charts of the blog and video data revealed how I had attempted to achieve this.

My first blog entries showed how well the pupils were responding to the use of technology, even if the outcomes were not quite what I had been expecting, “The making of the word or message went well although their photography skills are not up to much” (AU 7/11/2013). I did acknowledge the fact that they were only 11 years old and that this was a lot to ask of them. Craft (2005) stated that part of the creative learning process was giving the students the opportunity to use their imaginations and the experience of using it (cf p.33). This was the beginning of the process for them and the results of their imagination needed refining at this point, “Some of the photos were blurred or had some people from the group missing” (AU 7/11/2013). This was their first attempt at using technology in this way and they still had to adjust to the demands of the task so it was not wholly unexpected that the results were not of the highest standard, to begin with.

The following lesson brought issues of a different nature. One of the groups of boys did not produce the work as expected but just repeated the work from the previous lesson. I was undecided as to whether this was deliberate on their part or whether I had not explained the task fully. I blogged, “They were unable to understand what I wanted them to do which was produce some movements as if they were a machine. Instead they kept making a car which is what they had done last lesson” (AU 21/11/2013). Looking back now, I wonder if I had missed an opportunity here to help them learn creatively through their mistakes. Part of the creative process is making mistakes and growing as a result of them. I did not see this at the time and limited their participation in the lesson. Perhaps I was adhering too strictly to Jeffrey’s (2006) interpretation of creative learning where he stated that creative learning was a product of the teacher’s creativity in the classroom and could not be separated from this, (cf p.34). I clearly felt that they had not responded well to my creativity and I took their inability to produce the chocolate making machine rather too personally. If the two ideas of learning creatively and creative teaching are intrinsically linked (Jeffrey 2006) (cf p.33), then some part of the process had broken down with this group of boys.

During the same lesson, the girls who were using the camera as an ingredient led me to blog, “.... a different perspective on the work they had achieved during the lesson and has made them think about the activities and their mechanical movements and facial expressions” (AU 23/11/2013). If Jeffrey (2006) is correct, that the features of creative teaching and learning creatively are the same, i.e. “relevance, control, ownership and innovation” (cf p.33), then this group could be seen to have achieved

all four elements in their work. Conversely, the boys' group were not able to achieve this, perhaps through my reluctance to relinquish control over what appeared to be a mistake but ultimately could have led to an exciting piece of creative innovation for them.

This reluctance on my part continued into the final lesson of the term where the class was retelling "Little Red Riding Hood" using physical theatre and filming their versions. Once again I let my own ideas creep into the lesson and was disappointed with the results. I wrote, "They mostly managed to tell the whole story using physical theatre but one group used chairs for the bed" (AU 8/12/2013). Creative learning was not achieved by this group due to my interference. I clearly remember talking to the group and telling them how disappointed I was that they had used chairs. Once again I had asserted my ownership over the work that was meant to be theirs and the impetus disappeared from their work for the rest of the lesson. Whilst there were plenty of examples, from certain groups, of creative learning during this cycle, I had still to learn how to let the learning develop at its own pace and allow the students more control over their work. Jeffrey (2006) argued that, "grasping opportunities to engage in intellectual enquiry" formed part of creative learning (cf p.34), but I had not seen these opportunities clearly at various points during this cycle. Reflecting on this cycle in the blog I wrote, "The cameras have made the work come alive for them in a way I had not anticipated" (AU 23/11/2013). I should have been able to build on this and encourage them more in learning creatively rather than being so controlling over the results.

The video data for this cycle illustrates clearly the enthusiasm of the students for their first attempt at using technology in Drama. After only a short period of time, the first groups were already uploading their photos onto the laptop and watching the results eagerly. The “Photos show detail of letters/words and draw attention of pupils much more accurately than just showing them” (AU 08/11/2013). I wrote this after the lesson and it was clear that the technology use had a greater impact on the students than them just physically sharing their work with the rest of the class. They were able to immediately respond and develop their ideas in a way they had not been able to before. Jeffrey (2006) described this as, “the possibility to engage productively with their work or activity” (cf p.34). The productivity could be seen during the next activity in the lesson where there was an increased intensity to the work being produced by the students. I noticed, “Students thinking hard about difference in normal and mechanical movements” (AU 8/11/2013). They were beginning to take responsibility for their learning and also to develop their ideas creatively rather than just the first idea that they had. The creative process did not run completely smoothly and in the following lesson, I noticed that one group was, “struggling with the idea of using the camera as a prop instead of an external object” (AU 22/11/2013). The innovation that Jeffrey (2006) identifies as part of the creative learning process includes an element of struggle and error and this group worked their way through the problem and produced an interesting piece of work. During the final lesson of the cycle, there was a lot of watching playback on the individual cameras. I had noticed that some of the groups were beginning to watch each other’s work as well and were making constructive comments to help each other. This became very much a feature of this group as the year continued. By not forcing them to watch each other’s work, but rather leaving them with the option to share, I had unwittingly created a supportive

community within the class who only wanted to help each other. Perhaps this is what Jeffery (2006) was referring to when he wrote, “and what kind of creative agency is released through creative teaching contexts”, (cf p.33), when describing creative learning. They had created their own agency in order to support each other and help each other to achieve the best work possible. During the discussion at the end of the lesson, the students were asked to name the aspects of the work that they thought they had been most successful with. They said, “Better team work; See where we have gone wrong; Physical theatre has improved through the use of the cameras” (AU 6/12/2013). Craft (2005) mentioned collaboration and evaluation as features of creative learning, (cf p.33) and the students had certainly adapted to using the cameras fully in both types of activity. They had been able to collaborate more effectively, utilise the technology with perception and evaluate their own work in order to achieve a more creative outcome.

CR’s blog for this first cycle does not contain many comments about creative learning. He did use the iPad as a playback and evaluative tool for the students work on physical theatre. His blog stated that,

Then we watched it again, but analysing the work....I think this worked well....I think they could really begin to see WHAT WENT WELL and HOW IT COULD BE EVEN BETTER.....this was the success criteria... they were watching the work back with this in mind (CR 2/12/2013).

CR was enabling the students to evaluate their work and so was fostering their creativity in this way. After the issues with the playback had been resolved CR commented, “It certainly made the students even more aware of HOW BAD THE DRAMA WAS!!!!” (CR 2/12/2013). Their self-evaluation led to National Curriculum

equivalent levels of 4 and 5 which came as no surprise to CR. He used the playback session as a tool for evaluation and there was little time for the students to reflect and begin to develop their ideas based on what they had seen. It is at this point that I would say that CR had not seen the potential for innovation and creativity but had rather become enmeshed in the school's assessment criteria rather than using the technology as a tool for creativity. The students did not have the opportunity to improve at all although CR blogged, “!! I don't think it would have hit home as much had I not filmed them and watched them back. A great refltive [sic] tool and EASY TO USE” (CR 2/12/2013). I have mentioned before that I feel that this was a missed opportunity for some learning on the part of the students but this comment reveals that the students left the lesson aware of their failure but with nothing positive to be able to consider before the next lesson. It is a great pity that the final lesson did not take place as planned, due to the school planning another activity for the end of term. It would have been interesting to see how the class reacted and what CR had planned in order to help them develop their ideas. If creative learning is the result of teaching creatively and teaching for creativity then CR was not able to give his students the opportunity to learn through being creative. His focus was on being creative himself with his use of the technology but there was little emphasis on how the pupils were gaining from this. Jeffrey (2006) argued that creative learning is a result of how creative teaching, “is experienced, adapted, appropriated or rejected by students” (cf p.33). This lends credence to my belief that the students did not react well to the lack of opportunity for them to be creative in the cycle of lessons. Even the video data did not reveal any creative learning taking place. A request from a student to see another video clip again was just an example of the poor behaviour of the class as the clip in question showed a boy falling over and everyone had laughed

the first time. Perhaps the setup of the lessons was not focussed on the students' development of their creativity but rather on the teacher and this has been the difference between us throughout this cycle.

End of Cycle One

At the end of the cycle, we discussed the process we had been through, both on the blog and in person. Our discussions were revealing in that both of us continued in our differing viewpoints on the blog. I felt, "a real sense of interest and drive from the students" (AU 15/12/2013) and I reflected that I had managed to sustain my creativity although it had been a struggle at times. I was pleased with the fact that I had chosen a Year 7 class for this work as they were more open to new ideas and had lost whatever little sense of self-consciousness they might have had. In his response to my comments CR once again focussed on the technology rather than the students. He wrote, "I think you would be more creative if the equipment was yours" (CR in AU 16/12/2013). He was writing in response to my comments about using technology with more classes now and feeling more confident with its use. My school had just bought some iPads for the Sixth form to use and I was pondering the feasibility of borrowing one at some point. My main concern was the change in my practice that had occurred during this cycle and how surprised I was to see the students responding so well to it. We were almost feeding off each other, every new idea I produced they pounced on and developed it in their own style but CR had little to say on this subject. He was more interested in the fact that his teaching team were all using the iPad now and the conversation in his office was all about the apps they had found.

My comments on his blog at the end of the term were more reflective about his use of the iPad. I wrote, "It sounds to me as if you have fallen in love with your iPad - it has certainly become an integral part of your practice. This perhaps was the point of the action research in the first place - to significantly change our practice" (AU in CR 18/12/2013). So whilst my practice had changed in regard to the relationship with the students using the technology, his practice had changed in terms of the tools he was using. We had both changed our professional practice but in different ways. I was feeling pleased with the manner in which the students had started to take more responsibility for their learning and were developing their ideas creatively and with more depth. CR was delighted that both he and his department had begun to use the iPad in a more comprehensive manner and on a more regular basis. We both had achieved our aims but they were completely different.

We managed to meet face to face after the Christmas holidays in order to reflect and plan for the next cycle. I had read through both blogs by this stage and had come to the meeting armed with Craft's (2004) three types of creativity to start the discussion. I felt that perhaps CR was not aware of them and that this would help him to achieve a different level of creativity in his lessons. We discussed this for some time and decided that we were both going to make a more positive effort to incorporate all three types in our planning for the next cycle. CR was determined that the iPad would continue to be the focus for his work and did not seem to be willing to change his planning on a grass roots level but wanted to find more apps to use and more ways to develop his use of the technology in each lesson with the same overall aim, that of a production at the end of the year. I had rewritten the scheme of work for the next term and decided to use mobile phones as my next type of technology. I

intended to add a sound effect dimension to the work we were going to do on making objects with physical theatre. I had not previously considered using mobile phones but CR encouraged me to do so, stating that they would be allowed in his school if it was for a particular educational outcome.

CR's plan was to use the iPad to record lines for the students and to also use it to film the blocking of their performance, more as a rehearsal tool this time. I did have some concerns which I voiced during these discussions. My main worry was that the students in CR's classes were not being allowed to be creative as he was adhering too firmly to his ultimate aim of a class performance. We discussed this at length but ultimately CR decided that he would try to incorporate the three types of creativity we had discussed but within his own set parameters. I could not see a way forward here so decided to continue with my own thoughts of trying the new technology with the students to ascertain whether a change in technology would increase their creative abilities as well as my own. Perhaps the two different approaches would bring something new to the research. We also produced a question to consider during this cycle, which was, "To what extent is using the technology to teach, different from the students using the technology to learn?" (AU, CR 23/01/2014). Perhaps it is this statement that encompassed the differences in our experiences during the first cycle and it was this that led us forward into the next one.

Action Research Cycle Two – The Middle

Introduction

This section is based on the second cycle of Action Research which took place from February to April of the same academic year. The participants remained the same in both schools. As happened previously, the first half of the term was spent in discussion between CR and myself as to the form the lessons were going to take in addition to the time we had already spent formulating our ideas during the Christmas holidays. Now being aware of CR's reluctance to change his ideas with regard to his actual use of the iPad, I spent the holidays considering how this would impact the research and how his students would be able to develop their creativity if he was only concentrating on developing his. Perhaps this forms part of the idea that Teaching Creatively and Teaching for Creativity are intrinsically linked and the students' creativity would be given a chance to develop as the performance date came closer.

This second cycle was, for me, a consolidation of the work I had completed in the previous term and a chance to develop the ideas that I had missed in the first cycle. I was specifically referring to the group of boys whose work I had not allowed to develop because it did not fit in with my own ideas. This cycle would see me letting this group try new ideas without my interference and allowing them to drive their own creativity forwards, thus relinquishing my control over the lesson. I had decided to continue with my use of mobile phones despite discouraging noises heard from Senior Management. Other members of staff were more enthusiastic as they too

used them in their lessons, such as the Business teacher and members of the Maths department.

Code	Frequency for AU	Frequency for CR
Teaching Creatively	✓✓✓✓✓✓✓✓✓✓ (9)	(0)
Teaching for Creativity	✓✓✓✓✓✓✓✓ (7)	✓✓✓✓✓ (5)
Learning Creatively	✓✓✓✓✓✓✓✓ (7)	✓✓ (2)

Table 8 Cycle Two – Blog Data on Creativity

The Template Analysis revealed little difference in the coding count for AU in this cycle although there was a significant drop in Teaching Creatively for CR although his count for Teaching for Creativity had increased. The following section will discuss the potential reasons for this.

Code	Frequency for AU	Frequency for CR
Teaching Creatively	✓ (1)	✓✓ (2)
Teaching for Creativity	✓✓ (2)	(0)
Learning Creatively	✓✓✓✓✓✓✓ (7)	✓ (1)

Table 9 Cycle Two - Video Data on Creativity

The Critical Incident Analysis for this cycle showed a marked decrease from both participants in all codes. This was partly due to the fact that there was little video evidence for this cycle due to some technical issues but the blog data also revealed a similar situation for CR. The differences between the two participants were still

apparent although the dynamics changed somewhat from the first cycle. There was significantly less evidence of CR Teaching Creatively and his class Learning Creatively. There was also a drop in the amount of Learning Creatively in my own lessons and this should not have been the case, given my determination to improve the situation by handing over more control of the lessons to the students. It will become apparent why this occurred but it was disappointing at this stage in the research.

Teaching Creatively

By the time I began the second cycle of Action Research in my school there had been a reaction to my initial use of technology. Teachers from other departments were asking to use my flip cameras and were approaching me for advice on how to incorporate more technology into their lessons. This was particularly true in the History and Geography departments which were based in the same building as Drama.

I was concerned about using the mobile phones but as I had rewritten my scheme of work to incorporate them I was determined to carry on. Perhaps it was this determination to soldier on that affected the lessons. The blog entries during this cycle reflect my frustration with the problems that I encountered. My first entry stated that,

Well I have just tried out my next research lesson with another class of Year 7s and realise that I have seriously underestimated the amount of time needed to cover all the objects in the list and add the appropriate sounds for each of them (AU 28/02/2014).

So even before I had started I had found a problem with my carefully rewritten scheme of work. Once again I had tried to cram too much into one lesson, not having learned from the previous cycle. At least I had tried the idea on another class first and so was able to adapt my idea. Jeffrey, (cf p.34) saw this ability to adapt as part of the Creative Learning process and so this was me learning rather than teaching in an unusual reversal of the normal role. Once again, an example of the intertwining of all three of Crafts (2004) different types of Creativity.

The problems continued when I was finally able to teach the lesson. I had to abandon one lesson due to a Literacy Drive in the school interrupting my planned lesson and this perhaps is reflected in the events of the actual lesson. I wrote, “ It did feel like an add-on to the lesson rather than being an integral part of it. Perhaps this is due to the fact that we had never done this before” (AU 20/03/2014). Once again I had not managed to embed the technology as I had wished. Perhaps this was only to have been expected with another new piece of technology but I was still at the “Developer” (cf p.41) stage and had not progressed to Pioneer as I had been expecting. My creative teaching was not being allowed to come to fruition as the school had other ideas for my lessons and it was seriously interrupting the development of this scheme of work. Returning to the NACCCE definition of Creativity as, ““using imaginative approaches to make learning more interesting and effective” (1999 p.102), I could see that this was not the situation at the moment. I was using imaginative approaches but the learning was not effective. I felt much as I had done at the beginning of the first cycle although Woods (1990) ideas of

relevance, ownership, control and innovation were in my mind at a higher level this cycle. I wrote,

Looking back I could have modelled using my own phone, or used some other type of sound effect. Something just did not quite sit right to me and I still do not know what it was. (AU 20/03/2014).

My concerns were not the same as previously. I felt that the students were benefitting from using the mobile phones in their work. Perhaps my comment shows me giving them more control and that I was still struggling with the idea of having less control myself. The idea was working, the students were working independently but I was still not comfortable with my own status during the lesson. The innovation was, however, present and the students produced some very creative work.

I blogged before the next lesson about my thoughts on changing the lesson I had planned, partly due to the fact that my Line Manager was insisting on observing the lesson.

What about using the second half of the poem and instead of reading it out so that they can make the shapes, turning the whole thing into a soundscape of that half. (AU 31/03/2014).

The idea of a soundscape was certainly a departure from my original planning and reflected my thinking in the first cycle about achieving more by doing less. A soundscape is defined as, "An atmosphere or environment created by or with sound" (www.thefreedictionary.com). This was intended to give the students more freedom to be creative with their mobile phones, not just finding sounds to accompany the words but to create an atmosphere to accompany the second half of the poem. The

roots of this are based on the results from the first cycle. I had found myself to be too controlling over the student's work and so this cycle I had decided to lessen my control and give them more of a free rein. The lesson was criticised by my Line Manager for a high level of noise and she did not see the point of the lesson. I thought about this for a long time and decided that I would not have done anything differently. I had followed the NACCCE's advice and developed, "materials and approaches that fire children's interests and motivate their learning" (1999 p.89) and that the lesson had proved to be a step forward in their learning. I included the Line Manager's comments in my blog entry,

Class clearly enjoying themselves. This did involve quite a lot of apparently unproductive activity, but it was difficult to tell (AU 29/04/2014).

I would not like to comment on this but I feel that some reference must be made to the process of Teaching Creatively, of which risk-taking forms a major part. I had not completely understood what this was until I received these comments. The risk taking was on my part and it seems to have not been well-received. I, however, felt that the lesson was successful and that the students had reached a new understanding of what they could achieve in Drama whilst using technology as a creative tool. Anderson et al (2012), (cf p.54) suggested that education should be making demands of technology and I believe that is what was happening in this lesson. Wood's (1990) definitions of creative teaching (cf p.24) were all fulfilled during this cycle. I had achieved a more diverse form of control, there was a wide range of innovation from the students, they had ownership of their work and the use of technology and their ideas were all relevant. Despite this, the work was not well received and so my conclusion has to be that perhaps it was misunderstood by my Line Manager. The students produced soundscapes to accompany the second half of

the poem that were layered through with different sounds: they were unusual, they had depth and created a range of atmospheres for what was fundamentally a trip to the tip for the family.

The video data from this cycle revealed little Creative Teaching on my part, which meant I had achieved my aim which was to relinquish more control of the lesson so that the students had more ownership of the work. I set up the tasks and then retreated to the role of facilitator in order to increase the ownership the students had over their work and to counter my attitude during the first cycle.

This cycle had been more revealing for me in terms of my approach to the teaching. I had come to understand that Teaching Creatively did not mean being in charge of every moment of the lesson and supervising closely every group. I had used an imaginative approach and the rest of the teaching was on a more personal level with the students, rather than the authoritarian approach I had used in the first cycle.

CR continued to teach in the same way as the first cycle and his blog revealed as much. It was at this point that he discovered a new app for the iPad, called “Coach’s Eye” which enabled him to film and playback in slow motion, or pause and rewind the footage. He used this facility many times during this cycle and it was his main focus in his blog entries. None of his entries made any reference to Teaching Creatively and this perhaps revealed the direction his thoughts were going. In contrast, his video footage did show some evidence of creativity in his approach. He was seen filming the students and then stopping their work to rewind and ask for comments as

to where they could improve their movements. This was transferring the ownership of the standard of work to them and therefore was a good example of Creative Teaching. He did this several times during the second lesson of the cycle. It is arguable as to whether repeating the same idea many times continued to be creative but CR felt that his use of technology was creative and therefore qualified as Teaching Creatively. I would have liked to have seen him allow the students to use the iPad to find areas in their own work that needed improvement rather than showing everything to the whole class every time. Perhaps this is something to consider for the next academic year when he repeats this cycle of lessons with a new class.

Overall in this cycle Teaching Creatively did not figure heavily in either the blog or video data. This could be because both participants were engaged in finding different approaches to the work or because the work was not as teacher centred as the first cycle. It is also possible that I was more affected by the comments and attitude of my Line Manager than I had thought. I had not expected an enthusiastic response but to be told I had fallen into the “Needs improvement” category for my teaching really had a negative effect on my work. An element of self-doubt crept in and this could well have limited my blogging. Overall I felt that I had given the students more ownership of the work and reduced my level of control. CR had found a new app which was doing a lot of the work for him and was certainly creative in using a Sports app in Drama.

Teaching for Creativity

Kaufman and Beghetto (cf p.22) used the idea of Big C and little c to define types of creative people. In our discussions, CR stated that he felt that we were both little c as we were naturally creative people in our everyday lives as Drama teachers. Whilst the NACCCE Report stated that everyone can be creative, the blogs and video footage from this cycle reveal just how creative we were in engendering creativity in our students. The Report also stated that teaching creatively encouraged creativity in the students as a natural part of the process (cf p.25). If during this cycle, we had not taught creatively, it would be interesting to see how much Teaching for Creativity occurred.

During this second cycle, my blog entries focused on several problems I had with management imposing literacy drives and observations on this cycle. However I did manage to try out the lesson first with another group and as a result wrote,

I think it is more important that they have the time to develop their sounds and find the right ones for their objects rather than rushing them and not achieving as much depth in the work. (AU 16/03/2014)

Craft believed that Teaching for Creativity needs time (cf p.30) and this is what I tried to do by adapting the lesson plan after the trial lesson. I felt it was more important to give the students time to develop their ideas creatively than to keep rushing on at a faster pace and not achieving the depth I was looking for. They needed time to adapt to a new piece of technology and to work with it to create an interesting result. The 2003 Ofsted report (cf p.27) refers to teachers creating opportunities for the students to be creative and I was increasingly aware of the importance of this during this second cycle. Even so after the lesson I blogged, "There - that's it - it all felt

superficial and not embedded into the lesson.” (AU 20-03-2016). Once again I was back to the way I had felt after the first few lessons. The students had not been as creative as I had hoped and perhaps this is linked to the lack of Teaching Creatively which I mentioned before. My concerns were that the students were feeling rushed and did not have enough time to develop their ideas. They were faced with another new challenge and needed to assimilate the new technology before being able to incorporate it creatively in their work. What was missing here were the higher level thinking skills (Bloom 1956), such as analysis and synthesis (cf p.26). In my preparation for the following lesson, I tried to incorporate these skills more by allowing the students a lot more control over their work whilst setting a higher order learning task, that of the soundscape. This would involve them being stretched and challenged mentally as well as technologically. The blog entry I wrote after the lesson revealed the results of my revised lesson plan,

The level of work was Year 7 and I would like to follow this up again in Year 8 and 9 when they have more maturity and are able to think on a deeper level in terms of developing the ideas (AU 03/04/2014).

That is not to say that I was not pleased with the work they produced. They had developed their ideas well and been able to evaluate their own progress and approximated the higher level thinking skills I had been looking for.

The video footage showed the groups of students gathered around their phones and the air was filled with a plethora of sounds, some appropriate, some not. Many groups called me over to see if their sounds were good enough. There were several comments from them about which sounds they liked and which would work in the context of the poem. There was a very productive feel to the lesson and in the

discussion at the end, there were several comments from the students about needing better apps for their phones. This reminded me of CR's comments about needing better equipment for his studio in order to achieve his aims for technology use in Drama. Anderson et al (2012) (cf p.55) felt that education should be making demands of technology and this was the situation after the end of my lessons. The students were demanding more from their technology in order to be able to reach their creative goals in Drama. This was an unexpected outcome for the lesson but not an unwelcome one. This showed me that the students had integrated the technology to the level of "Pioneer", as described by the DigiLit framework (2014), (cf p.40). I was not yet at that stage myself but they were teaching each other how to use various apps and developing their ideas accordingly. This showed a skill with the technology that, whilst not unexpected in Year 7 pupils, would surprise some members of staff who were sceptical about using mobile phones in the lesson. The students' experience of the lessons was very different to mine and the video footage showed this clearly. They were working well, developing their ideas, integrating the technology seamlessly and producing images with sound effects exactly as I had hoped. The soundscape lesson was more complicated for them but they took it at their own pace. Craft (2002) would perhaps have described this lesson as empowering learning, (cf p.30), as one of the features for teaching for creativity. The students felt as if their learning was their own and they could develop it as they wanted without any real constraints. At this point, I felt as if I had achieved one of my goals and enabled the students to be creative with the technology.

CR's blog entry at the beginning of this cycle reflected his overwhelming interest in the technology rather than the creative process. He wrote,

Well...firstly can I just say I've found a wonderful app that moves Drama Evaluation to another level, and it's taking the Sport Model of evaluation and feedback like they do on Sky Sports (in the old days with Andy Gray drawing arrows, slowing footage etc. IT's AWESOME!!! (CR 03/03/14).

Perhaps it is more realistic to say that he saw this new app as a way to help him achieve the goal of Teaching for Creativity in that he intended to use it to show the students how to improve their work in a more direct way than he had been able to achieve previously. This showed an interest in Bloom's (1956) higher order thinking skills such as analysis and evaluation which I also had been looking for in the work. CR saw this app as an opportunity for the students but did not necessarily vocalise this in his blog directly. CR had found a way to adapt the technology available to suit the needs of the work and in this way supported the argument of Anderson et al (2012) that education should be making demands of technology (cf p.55). He made demands but could find no solution in the field of education and so turned to Sport to find the solution. This was very clever thinking on his part and totally changed the dynamic of his lessons from this point onwards. This demonstrated the fostering attitude which the NACCCE (1999) report deemed to be a major part of Teaching for Creativity. CR was looking for a way to help develop the creativity of his students and felt that this app was the right tool to do so. His comments reflected his focus on the new app in terms of Teaching for Creativity and he wrote,

, I only got 15 minutes on coaches (sic) eye - as I need to give students more time for devising in order to get work to use on coach's eye. But it worked and boy was I happy. (CR 03/03/14).

He saw the possibilities in the app for creativity and was determined to find a way to use it during the lesson. This showed his ability to adapt his planned work and be creative with the new technology he had found. He was promoting the creative abilities of his students based on the NACCCE report, (cf p.36). This was obviously the beginning of a process of evaluation and analysis, as a result of using the new app. Jeffrey and Craft (2004), (cf p.24) believed that the students would model themselves on their teachers' creativity, whether or not the teacher was aiming to teach for creativity. CR described the process in detail in his blog entry and his excitement was palpable,

I was able to highlight (sic) who was in role, who wasn't. pin (sic) point good areas, and not so good and the arrows and circles helped to focus this for the students. I was (sic) also able to ask questions and then draw what the students were saying. This was an invaluable feedback session and made feeding back drama so much easier and more accurate than usual hands up and evaluate. It's their (sic) in front of them.....no getting away from it. It's wonderful/. (CR 03/03/2014)

This finally showed how CR was using the technology creatively to engender creativity in the class. The higher thinking skills (Bloom 1956) came into play and he had identified the creativity and was encouraging and fostering (NACCCE 1999) it through the use of technology.

The video data for this cycle is scarce from CR and only shows footage from the recordings on the screen with the arrows and circles being drawn on by CR. It is one of those examples when the live lesson has little to add to the analysis of the data.

What can be taken from this cycle with regard to Teaching for Creativity is that there is a clear distance appearing between both participants. CR had concentrated on finding a new piece of technology to help his students develop creatively and I focussed on allowing them more control and autonomy over their work with a familiar piece of equipment. This was a development that I had not expected but it added another dimension to the research.

Learning Creatively

Both the blog data and the video footage revealed a high incidence of examples of Learning Creatively in the second cycle from AU although CR had few examples. The Education Scotland definition of Learning Creatively (cf p.31), was the most helpful one in analysing the data regarding this point. The idea that it was the activities that supported the creativity ensured that the students in my class made good progress with their ideas. Perhaps the absence of data from CR could be attributed to his decision to use the equipment exclusively himself and therefore there was little impact on the students learning creatively. Analysis of his entries and the footage will reveal the reason.

My thinking about the students learning creatively was clearly demonstrated in my blog entries. Even before the cycle had begun students were asking me if they were going to use their “electronic calculators” in the lesson. This was a euphemism I had introduced for the mobile phones just in case Senior Management decided to ban my using them as a result of overhearing the students discussing them in the corridor.

After the first lesson I wrote,

They clearly enjoyed it and they found some very interesting sounds to go with their objects - the funniest was the pram, they all chose a baby crying to accompany it (AU 20/03/2014).

The class had clearly understood the task and worked well to find appropriate noises. They tried a range of different sounds during the lesson and the noise level was a little high as a result but the air was full of comments between groups and people moving around to share new sounds they had found. This reflected Craft's (2005) inclusion of collaboration and evaluation as part of her definition of creative learning, (cf p.31). There was a buzz in the air although some were a little nervous and kept looking at me to see if I was going to tell them off. It was a very interesting session as I gave over the total control of the lesson to them and let them experiment as much as they wanted. I only interfered in terms of time checks and pulling the work together at the end. It was a very positive experience for me and also I think for them. This did show some difference from the first cycle in that the work seemed to flow more smoothly and I did not feel as stressed with the technology use as I had previously. I had still not reached the "Pioneer" stage of the process but I felt as if I had definitely made progress towards it.

The second lesson showed much more linking together of the ideas. The students had downloaded more sounds in preparation for the lesson and so had many more choices available to them. They had prepared themselves better for Learning Creatively and were more open to the task. I blogged after the lesson,

The working on the objects went well but they got a little carried away after I gave them a soundscape on YouTube to listen to. They struggled with the

idea of layering the sounds but as some of the students had downloaded more sounds in preparation for the lesson I think it went well on the whole (AU 3/4/2014).

Their enthusiasm for the task may have led them astray on occasion and showed their ability to take risks but they managed to complete the task well and with some unusual ideas. The layering of the sounds did provoke some confusion, to begin with, but most groups managed to incorporate several sounds into their soundscape. The sound of a baby crying was heard in most soundscapes but there were some unusual sounds of industrial equipment and through the layering of the sounds, it was possible to discern the occasional explosion. Jeffrey (2006) stated that the characteristics of Creative Learning and Creative Teaching are the same, “relevance, control, ownership and innovation” (cf p.33). Analysing the work that the students had carried out in this cycle in terms of these characteristics, it would appear that they had fulfilled all of them. The work they created was relevant to the poem, they had control and ownership of it and they were innovative with their use of the sounds. I noted that, “Looking back I think this was more successful than the first lesson as they were able to apply their ideas in order to produce the soundscape” (3/4/2014). It was the application of the ideas that lifted this work above the level of that achieved in the first cycle and showed that they had progressed in terms of Creative Learning. Even the video footage here showed the students finding new sounds to use in their work and finding another space to work in so that they could focus on their ideas. It clearly showed them taking ownership of the work and being innovative with no fear of making mistakes. This was Creative Learning at its best.

CR's lessons did not show many examples of Creative Learning and perhaps this can be attributed to the methods he employed in using technology. He did mention, in his blog, using the iPad in combination with the studio lights and how this provoked an increase in the standard of the work they produced but this is not qualified in any way and the video footage did not reveal any evidence of this. As he had just begun to use the Coach's Eye app during this cycle it has become clear why there were not many examples of Creative Learning. The argument that Jeffrey (2006) put forward, that Creative Teaching and Learning Creatively are intrinsically linked and cannot exist without the other, would seem to be borne out by the situation that CR created in his classroom. Earlier I referred to the lack of Creative Teaching opportunities produced by his method of technology use. The focus on using the new app reduced the opportunities for Creativity in general during this cycle. At this point, I returned to the question that we were considering for this cycle, "To what extent is using the technology to teach, different from the students using the technology to learn?" (AU, CR 23/01/2014). It became apparent that the use of technology by only the teacher had been a major force in the level of Creativity in the lessons. So far the lessons in which the students were also using the technology had been more creative and had produced more examples of the three types of Creativity determined by Craft (2005). There was a clear divergence in the methods of the participants and the creative approaches they were using. The results were also demonstrating this disparity as it increased through the cycle. It was beginning to become apparent that although both participants were using the same ingredients, the quantity was different and this was having a direct effect on the results.

End of Cycle Two

The idea of having two participants adding different experiences and creative approaches to the lessons was developed into the following cartoon in order to elucidate my theory as it began to emerge.

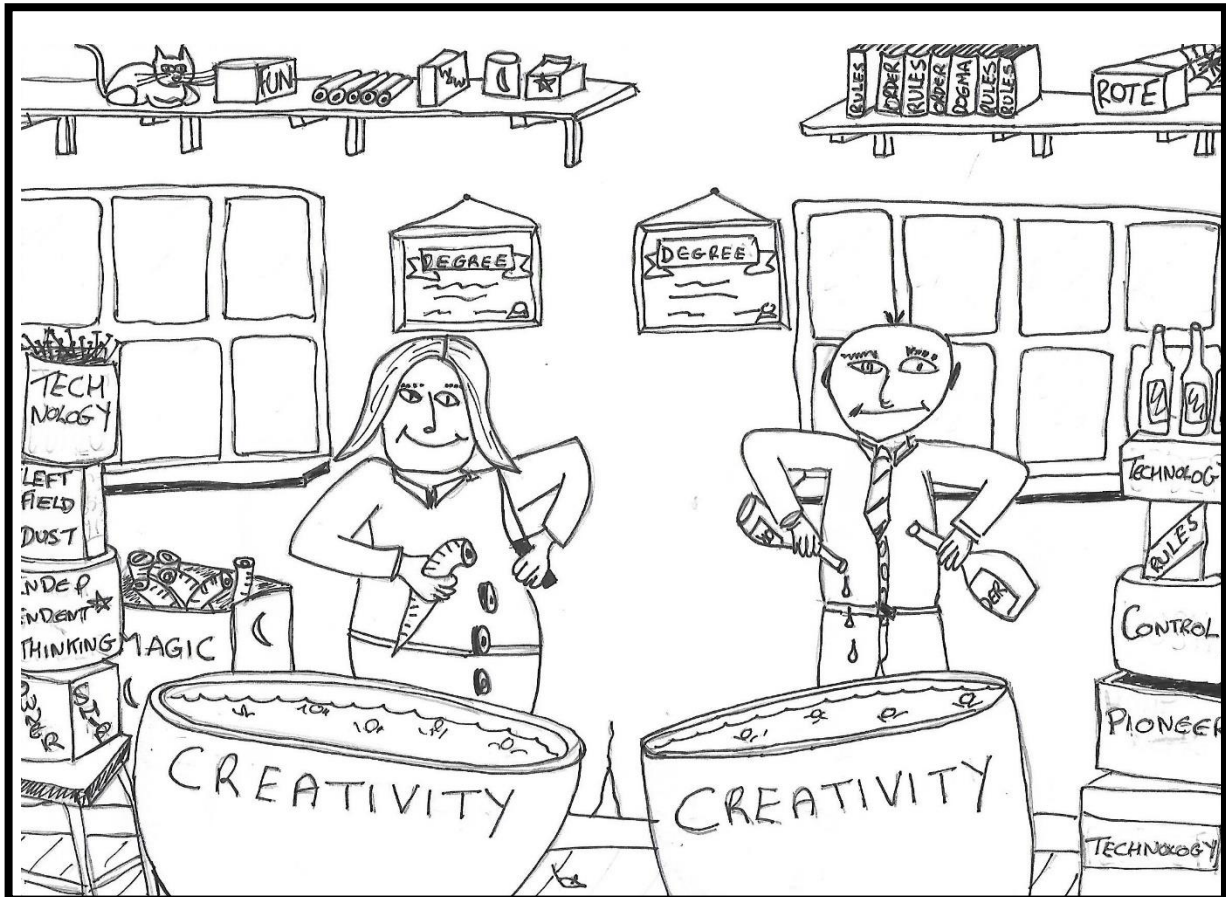


Figure 6 – Mixing it up – Cooking up Creativity (Lupson and Smith, 2016).

The two personalities in Figure 6 represent the two participants preparing and teaching their lessons. Each is adding to the Creativity Cauldron their own mix of ingredients from the Creativity diet, shown by the various boxes on either side, according to their interests and experience. The degree to which the results of these diverse fusions of the recognised characteristics of Creativity have differed will only become clear at the end of the final cycle. It was already clear that there was a difference in approach as well as a difference in results from the two participants.

The students were also showing varying levels of Learning Creatively. The final cycle would bring all these ideas together and reveal whether there was, in fact, a definitive disparity between the two approaches.

CR stated in our discussion after Easter that he intended to continue with the use of the iPad in the preparation and performance of “Rama and Sita”. He was considering the possibility of using the iPad to control the stage lights during the performance as well as utilising it to record the students’ work and put up their lines on the screen. I had been given the use of an iPad myself and had been considering the ways in which I could use it in relation to the Silent Movie unit I was going to teach. My aim was to build on the skills and enthusiasm the students and I had developed in the two previous cycles to determine whether the combination of technology and creativity had been successful.

Action Research Cycle Three – The End

This section is based on the final cycle which took place from April to July of the same academic year with the same participants throughout. The end of the research would show us whether we had been successful in integrating the creative use of technology in our lessons. I was determined to reach the “Pioneer” level in my use of technology and so had been familiarising myself with the iPad as soon as I had received it, at weekends and in the evenings. I was also interested to see if the synthesis between Teaching Creatively and Teaching for Creativity had continued in this final cycle. The NACCCE report (1999) had divided these concepts but it was

becoming clear through my research that they were closely intertwined, if not inseparable. This final cycle would see whether this was indeed true.

Code	Frequency for AU	Frequency for CR
Teaching Creatively	✓✓✓✓✓✓✓ (6)	✓✓✓✓✓ (4)
Teaching for Creativity	✓✓✓✓✓✓✓ (6)	✓✓✓✓ (3)
Learning Creatively	✓✓✓✓ (3)	✓✓✓✓✓✓✓✓✓ (8)

Table 10 Cycle Three – Blog Data on Creativity

Table 10 reveals another change in the dynamic of the Template Analysis for both participants. AU's focus appears to have returned to the two aspects of teaching and CR's entries have revealed more Learning Creatively than in the previous two cycles.

Code	Frequency for AU	Frequency for CR
Teaching Creatively	(0)	(0)
Teaching for Creativity	✓✓✓✓✓✓✓✓✓✓ ✓✓✓✓✓✓✓✓✓✓ ✓✓✓✓✓ (22)	✓✓✓ (2)
Learning Creatively	✓✓✓✓✓✓✓✓✓✓ ✓✓✓✓✓✓✓✓✓✓ ✓✓✓ (20)	✓✓✓✓ (3)

Table 11 Cycle Three – Video Data on Creativity

The Critical Incident Analysis for this final cycle reveals a stark difference for AU. There is a much heavier emphasis on Teaching for Creativity and Learning

Creatively. The frequency count for CR also reveals an all round decrease in the appearance of any of the codes. The reasons for these differences will be considered in the next section.

In preparation for the beginning of the cycle, I had downloaded several apps, including the Coach's Eye that CR had been using previously, as well as several different ones that I was going to try out, such as sound effects apps and a black and white filming app. In addition to this I had tried out the iPad with another group and wrote, " I was so impressed with the immediacy of it all - no need for more SD cards, or to download anything, just connect to the cable and up came all 6 adverts at once" (AU 22/05 2014). This immediately made my lessons flow more easily and had decreased the amount of time I had to spend on the more mundane aspects of technology use. I acknowledged at this stage, the point CR had made early on in the research about the iPad making his life easier in the lessons by reducing the amount of time he had to spend on choosing groups and selecting students. However, the research was not about this aspect of technology use and I began to focus then on the real issues.

Teaching Creatively

My confidence with using the iPad could be seen from the very first lesson. I suspect that I had learned a lot from using the previous technologies and this had alerted me to the potential problems. My interest in becoming a "Pioneer" in technology use had ensured that I was more prepared for this cycle. I had spent time practising with the iPad and downloading apps that I thought would help the students achieve the aims of this particular scheme of work. My aim was for them to produce a black and white

episode of “The Perils of Pauline”. Due to the nature of the lessons I had designed for this cycle, there was not much teaching at all. The students watched one of the “Perils of Pauline” films and then set to work dissecting it to find the key components. The aim was then to use these to construct their own two- minute version. The first two lessons were mostly student- led discussion in groups and I deliberately had little input in terms of teaching.

As soon as the students began to put something together they asked me to film it so that they could have a look and see where they needed to improve. I blogged, “When they had some work put together I filmed it for them and then gave them the iPad to watch it back in their group and discuss. I just listened in to the conversation which was very interesting’ (26/05/2015). I was merely facilitating their learning, which is the point I had hoped to reach. I had designed this unit so that the students had control and that, according to the definition provided by the NACCCE (cf p.18) would make their learning more effective and interesting. This did involve me stepping back almost completely and so there is little in my blog entries to comment on.

The video data revealed the same situation. The students had reached a stage of independent thinking that did not require much input from me. I appear filming various groups and having discussions with them but there was very little creative teaching taking place in any of the video footage. This was exactly where I wanted them to be at this stage so I was delighted but also feeling a little useless. This was the change in practice for me that I had hoped for but had not realised was going to happen in this final cycle.

CR also experienced some of the same issues with this code but for completely different reasons. He was now in the final stages of rehearsal with his group for their class performance and so was not undertaking much actual teaching at all. His blog entries for this cycle refer to rehearsals and evaluations rather than teaching. He did make an interesting point about how he was changing his ideas at times due to the use of technology, "However, this is a point to highlight in the research - be prepared and think ahead of what you want to film and check to see if you have enough space. This is a good learning point for me" (CR 17/06/2014). He was filming the rehearsal and then intended to play it back for the students but the iPad memory was full and he had to stop. The fact that he saw this as a positive point he could learn from for the future points towards him becoming a "Pioneer" with his work. This is arguably one of the mainstays in Teaching Creatively and I feel that its importance in the work carried out by CR cannot be faulted. His proficiency with the iPad improved steadily throughout the year and he showed himself to be capable of adapting apps and finding new ways of using them to suit his needs.

During the same lesson, he was persuaded by the students to show them some of the footage even though there was not much time left. He commented that, "A good teacher is always guided a lot by the students, a (sic) a teacher who is prepared to leave the plan to follow students' enthusiasm for something is a more effective teacher - so I thought, why not (CR 17/06/2014). I would go further here and say that a teacher who is prepared to take risks like this is Teaching Creatively and showing the students that sometimes an alternative path is a good idea. Risk taking (cf p.24), according to the words of Morais and Azevedo (2011), forms a major part of Creative Teaching. Once again though there is a link between Creativity and effectiveness, as

mentioned by CR and this had to be taken into account when considering the role of the Creative Teacher in the classroom. Jeffrey and Craft (2004) (cf p.24) see effectiveness as a vital part of Teaching Creatively and CR also recognised the importance of this aspect in his work.

CR also blogged about considering how to use the footage as an evaluative tool, “So starting with the evaluation, means we can then IMPLEMENT that reflection so it's better this way” (17/06/2014). He felt that using the footage at the end of the lesson to evaluate held little value and that, instead, he should start the lesson with the film from the previous one. This showed that he had reflected on the lesson and decided to change his approach, once again responding to the needs that had arisen during the lesson. This willingness to adapt in response to the needs of the students should be incorporated into the definition of Teaching Creatively. It could be described as risk taking but I would consider responding to the moment to be a much better description. The teacher who sticks to the lesson plan no matter what cannot be considered to be Teaching Creatively and CR's attitude would seem to me to be much more appropriate.

He also displayed his ability to adapt after the final session during which he was using the footage to evaluate. He wrote,

So this is a point for our project work I think - keep the reflection time short. Evaluating a 20 minute performance does sometimes need to be done, but keep the stops and start short - otherwise a 20min performance analysed in detail can last 45 minutes and for any class and any age that's a lot (CR 10/07/2014).

This began to emerge as an essential feature of Teaching Creatively which I had not seen mentioned in any of the literature previously. Perhaps Woods' (2002) four characteristics of a Creative Teacher, (cf p.24), should be revised to include adaptability as it would appear to be emerging as an important factor in this research.

The video footage from CR reveals that he spent the majority of his time in the lessons showing the footage and evaluating it with the students. There was little teaching taking place and this is understandable as he was reaching the final stages of rehearsal for his class performance.

Perhaps what can be drawn from this cycle in terms of Teaching Creatively is that, if seen in conjunction with Crafts' (2004) other features of Creativity this can be seen to fade away as the other component parts become more dominant. This can clearly be seen throughout the three cycles of this research. I will discuss this in more detail at a later stage.

Teaching for Creativity

It is in this final cycle that the results of Teaching for Creativity during the previous two terms can really be seen, certainly with reference to my class. CR had a different experience and so the students were not really able to develop their creativity in the same manner.

The NACCCE Report (cf p.26) discussed the ability of teachers, "to promote the creative abilities of their pupils". I had hoped that I had achieved this with my Year 7 group. Before the cycle started I wrote,

Having been working with the cameras and the phones so far the iPad is almost a relief. All that I need is there in one device, music, sound effects, camera, speed, immediacy, ease of use, mobility and all those things that I haven't found yet. (AU 22/05/2014).

This gave me an enormous sense of relief and also more confidence that I would be able to achieve my aims for this cycle. The filming of the silent movies would have been a challenge for me if I had not been in possession of the iPad. In addition, it was the perfect opportunity for the students to develop their creative abilities, building on their experiences so far. They had used different types of technology themselves and were keen to incorporate all of them into this final piece. I gave them the opportunity to choose their own music and they would be in charge of directing their own scenes as well.

After the first lesson, I blogged,

The iPad gives them such immediate feedback that they are able to work with it immediately and there is no time wasted, which when you only have one lesson every fortnight, can only be a good thing. In their everyday lives outside school they are used to this type of immediacy and seemed to welcome it in the classroom (AU 25/06/2014).

The lesson had flowed smoothly with this new technology simply because the students were accustomed to the iPad from their experiences outside school. They knew how it worked, how to help me with it and how to find the apps they needed to film and play- back. They were able to pull all their ideas together in a much more coherent form than previously and this was due to the iPad to a great extent, as well as their previous work. They felt supremely confident and had no concerns about

using the technology, unlike in previous cycles. I too felt as if the technology had finally been integrated into the lesson and that it was no longer an add-on. I was definitely in “Pioneer” territory for the first time. Crafts’ (2002) work on possibility thinking, (cf p. 29), also played a part in this cycle. The students had complete ownership over their work and also the opportunity to experiment with the work. During the final lesson in the cycle, I was surprised by the way that the students were reacting to the iPad. I had suggested that they could use it themselves but they preferred me to have it most of the time so that they were free to work on their piece:

If I have the video camera on the stand and switched on they are more likely to react to it than if I have the iPad in my hand filming. It has created a different atmosphere and they see it as a tool rather than a novelty in the classroom. At times during the lesson they asked me to film them so that they could watch it back and see how they could improve without me even suggesting it. (AU 08/07/2014).

On p.22 I discussed Craft’s (2002) list of attributes for teaching creatively. She mentioned, among other ideas, empowering learning and teacher modelling. Both of these were present in my lessons during this cycle certainly and had helped to develop a creative atmosphere where all ideas were welcome. The video camera in the corner had created some self-consciousness at times from the pupils in earlier cycles but by this stage, they were accustomed to it, and took no notice. They did not view the iPad in the same manner and had no problem with other students watching their work back on the small screen. This showed development in the creative atmosphere in the classroom that I was delighted to see. This was the culmination of the ideas that I had tried to engender in the students through all three

cycles. Their creativity was certainly fusing with the technology and they were developing as learners as a result of this. I finally felt that I had been able to integrate the technology rather than adding it on, which had been the situation earlier in the academic year.

This feeling was borne out by the data from the video footage. During the first lesson, the students were already looking for music to use in their silent movie, “on “magic calculators” i.e. phones” (AU 20/06/2014). They used their initiative to ask me to find music for them on the laptop and play it through the speakers so that they could evaluate its suitability for their work. It was at this point that I realised that they did not need me to direct their work, only to facilitate it which was a considerable step forward in term of their independent thinking and learning. I also spent time explaining to other groups the iPad use that was happening, “they are having a look back at it so when you think you might be ready that’s what we’ll do” (AU 20/06/2014). This became a regular practice during the lesson as the students became more confident with their work. They all wanted to see their work on the screen, to evaluate and improve it before the final filming. I had never seen the class take so much interest in improving the standard of their work before. I filmed one group and told them, “It’s quite short, yes so do you want to sit down and watch it back now?” (AU 20/06/2014\). They were very keen to see if their work was really as short as I had said. This exercise helped them to judge the timing of their pieces more accurately as well as calculating where they needed to add more excitement in terms of the car chase. Whereas they previously would have listened to my comments and probably made some sort of attempt to improve, they were then able

to see for themselves and make their own changes. This gave them more ownership of the work and the freedom to decide what to change and how in their own time.

The end of the lesson also contained many incidences of Teaching for Creativity as I began to push the students to use the iPad more often to evaluate their ideas and develop their work to a higher level. There was a discussion as to the positive effects of using the iPad and the students were keen to say that it had helped them to improve their work as well as given them a method to plan for the next lesson. They then spent the remainder of the lesson planning what they needed to do to improve their work, having used the iPad to evaluate their achievements so far. There was a very positive atmosphere at the end of the lesson and the students were really looking forward to working on their movies in the following lesson. There had been an air of positivity and creativity in the lesson that I had not felt so far with this group. At times previously I had felt a lack of direction from them but this had all disappeared by this stage. They were very comfortable with the technology, as was I, and they felt in control of their ideas and output. This marked a significant change for me and I felt that they had been given the time to allow their ideas to germinate and develop, according to Craft's (2002) description of Teaching for Creativity (cf p.29). This marked a turning point for me in the research and I felt that I had achieved my initial objectives and integrated the technology completely whilst allowing the students to develop their creativity.

CR also had reached the final cycle and the data from his blog showed how pleased he was with the results. His initial entry for this cycle demonstrated just how comfortable he had become with the technology he was using,

I am quite used to using this technology with regard to music - it's just like a big iPod so this was easy - but again - for other teachers, they may not know, so hopefully from this they can see how easy it is to use as a music player tool (CR 16/06/2014).

Once again he was more focussed on the actual technology but the mood of his writing had changed. He was determined to use the iPad as a means to help his students develop their ideas and produce a higher quality piece of work. The fact that he had previously concentrated on the more technical aspects of the research had led me to think that his approach to creativity was not as positive as I had hoped. This changed in the final cycle as he began to meld the ideas together and see his iPad as a force for evaluation, creativity and positivity. He demonstrated this when he wrote,

These simple ICT elements can make such a difference to atmosphere and teaching/learning. Just a bit of red light and they get very excited. I sometimes forget how much of an impact these two simple ICT elements can have. (CR 16/06/2014).

He was using the iPad and the stage lights together for the first time in preparation for the performance. It is important to bear in mind that as Drama teachers we have other types of technology available, not just the portable gadgets. CR began to see how using the two in conjunction helped to produce a more creative atmosphere in the classroom and therefore fulfilled Craft's (2002) notion of Teaching for Creativity. He had been working on the same performance since September and so had given the students plenty of time for their ideas to germinate and develop. What was obvious was that he was directing a show from the beginning and so the students' ideas were limited for a long time.

His use of the iPad for evaluation began to wear on the students after a while and he realised that he was over using it and not allowing them time to develop any ideas. Although the use of the iPad was helping him to teach for creativity it appeared that at this stage he was allowing the technology to override the creative process for the students and the result was not what he had been hoping for. He was trying to empower their learning (cf p.31) but had taken it to extremes and it was ultimately having the opposite effect. His final comments about the use of the iPad and its potential for creativity show how he managed to combine the two effectively and achieve a higher standard of work from the students,

I was incredibly proud of their achievements. IT was a wonderful form project and their performance was wonderful. I can't believe the standard of it. So this project has clearly been effective. The iPad has indeed helped to further progress and eased my teaching. The results were clear for all to see. (CR 10/07/2014).

It is clear from this that he felt, compared to previous years, that his students had been able to achieve more, thanks to the use of the iPad and the inclusion of a more creative atmosphere in the classroom. As a result of the performance he had plans to buy two more iPads in order for the whole department to be able to share the new approach he had discovered,

The benefits for student progress is huge, so having 2 more iPads to help students make this progress is a stunning end to the project (CR 10/07/2014).

This was a fitting result for CR and confirmed the comments made by Ofsted (2003) (cf. p.27). Perhaps in future projects, CR will be able to rectify some of the problems

he encountered and allow the students more time to develop their own creativity once he was more comfortable using the technology creatively himself.

The video data from CR's lessons revealed large periods of time spent in evaluation, using the iPad to playback and then some discussion with the students. There was no footage of the students then developing their ideas and changing their performance after the evaluative session. The discussions were all led by CR and while there were a few comments from the students about what went well and how to improve it, no time was given for this to take place in the lesson. The Coach's Eye app was used a lot to point out errors and bad positioning of the students and there was some laughter at the behaviour of some of the boys. Perhaps this was rectified in the performance itself but there is no footage of this taking place. This bears out what CR had to say in his blog, that perhaps he had overused the playback and evaluation. This will be examined in more detail in the next section.

Learning Creatively

The raw data from this aspect of creativity reveals an interesting situation. AU had few examples from the blog whereas CR had many. The reverse is true in the video data. As teachers, we sometimes see our lessons in a different light and the video data would reveal the reality.

The impact of the iPad was immediately obvious in my blog entries. During the first lesson, I used it to film the students rehearsing and wrote,

They have now overcome the need to laugh at themselves on film and had some very earnest conversations about how they needed to improve, what

worked and what did not whilst watching. They then set themselves some goals to achieve by the next lesson when they want to be filmed "for real". (AU 25/06/2014).

The iPad had created a very different atmosphere in the classroom and the students were completely in control of the pace and content of the work. I left the final date and content open-ended so that they could develop at their own speed. The effect of the iPad was that they could check on a regular basis how much they had progressed since the last lesson and they were able to focus on small details that they would otherwise have missed. This then had a positive effect on their work. Craft (2005) mentioned the use of collaboration and evaluation as functions of Learning Creatively (cf p.34) and there was certainly evidence of both during this first lesson. The collaboration was present in the previous two cycles as well but the difference here was the immediacy of the evaluative process thanks to the use of the iPad. Progress was being made at a faster pace than previously as the students did not have to wait to see their work but could film and playback within minutes. In the digital age in which we live the immediate playback function was working in tandem with the students need to see the results quickly in order to form a relationship with their work. They had previously become disassociated from their work by the time they had been able to view it or receive feedback on it. The iPad meant that this changed dramatically. The 2010 Ofsted Report on Learning, (cf p.32) suggested that imagining what might happen is an important part of Learning Creatively and the iPad certainly gave my students the opportunity to do this.

My reflection after the end of the cycle revealed my thoughts on this idea,

It is one thing to show a piece of work and rely on positive criticism from others and a completely different beast to be able to watch yourself and see exactly what worked and which part needed more work for yourself (sic). This has helped them to make better progress over the year. (AU 31/07/2014).

However, it was the video data that was far more revealing about the students Learning Creatively during this cycle. This affirmed their control over their work, their choice of components and the complete confidence they felt in setting their own parameters in order to achieve. At the beginning of this cycle, the students were working in groups to develop their ideas for the music to accompany their silent movie. One group asked permission to use a Music Practice room to create their own music instead of using found music. This showed a creative process that I had not taken into consideration. Another student asked me for her book to check something she had written down during the previous lesson. Once again this showed a developing ability to fuse ideas from previous lessons which was unexpected. The room was full of the sounds emanating from different groups as they all tried to find music that would reflect the action of their films. They had completely understood the importance of music in the silent films I had shown them and were composing their own soundtracks independently. Jeffrey (2006) stated that creative learning is a product of the teacher's creative work in the classroom (cf p.33) and it is worth mentioning again here because there is no clearer example of how Teaching Creatively and Learning Creatively are closely interlinked. The work that the students were carrying out in the classroom was a result of the modelling that I had done in terms of being open to new ideas, spending time thinking about how to progress and giving them the opportunity to contribute and ultimately take control of their own work.

The students continued to work in this manner for the rest of the cycle, learning from each other and only asking me if they needed advice. Various groups could be seen in discussion whilst watching their work on the iPad, making decisions and suggestions for improvement. At one point a group of boys helped another group by watching their work with them and making suggestions. This air of collaborative learning was a major improvement from previous cycles where the work had been achieved solely within individual groups. Both the blog data and the video footage showed a creative atmosphere in the classroom where the ideas of the students were valued, not just by me, but also by the rest of the class.

CR's blog entries for Learning Creatively showed the impact the iPad was having on the class. He wrote,

and within seconds the students are excited, laughing, enjoying me fast forward and slo mo. Hopefully you'll be able to see, within seconds of me stopping the app and highlighting with arrow and circles and raising a question one student shouts out what they SHOULD have been doing. IT's truly great. (CR 17/06/2014).

Once again the immediacy of the iPad had an effect on the enthusiasm and interest of the students. There was no waiting to see their work and this made the use of Coach's Eye more effective. The students recognised where their work needed improvement and perhaps as this was a whole class project the results were different to my class. CR had to work with the entire class at all times and this perhaps

diminished the impact of the evaluation. By the next lesson the evaluative qualities of the iPad had worn off a little and CR blogged,

the constant stopping and starting of reflection was beginning to wear thin and even the wonderful iPad and app couldn't hold their attention for much longer. (CR10/07/2014).

This perhaps is an indication that the overuse of any type of technology is restricting for the students and limits their ability to be creative. Whilst the iPad had many functions the constant use of Coach's Eye was having a detrimental effect on the students and CR had to change his plans for the lesson. He began to stop less during the playback to evaluate, which was rather the point of filming it in the first place.

During a later lesson he wrote,

It is now that I think last lesson really really hit home, watching it back on the iPad and KNOWING what they had to improve on. It reinforces that even though students don't show us all the time, they actually KNOW what it is they have to do to improve and they do it (CR 10/07/2014).

The effect of the evaluation and playback was seen at a later stage than in my lessons. This is perhaps due to the length of the performance that CR was putting together and the fact that the whole class was involved at all times. This made the evaluation somewhat cumbersome at times but the improvement afterwards was equally as effective. Although the students did not physically use the technology themselves they were able to use it in terms of being able to see their own work and suggest improvements.

The video footage (CR 01/07/2014, 16/ 06/2014) shows CR using the Coach's Eye app with the students, drawing arrows and using the slow motion function to show the students the correct positioning for the piece. What it does not show is the students responding physically to the evaluation or discussing their work in any depth. The Learning Creatively was clearly completed outside the lesson as each lesson showed an improvement in the standard of their work.

End of Cycle Three

The difference between the frequency of the creative codes between the two practitioners and the blog and video data has become more evident. The reason for this was in the different approaches to Learning Creatively that were undertaken by both practitioners. Both sets of students had been exposed to technology and the creativity of their teachers. The results were different due to the varied quantities of both. CR used technology more frequently himself whereas I allowed the students to use it. The experience was different while the intentions were the same. In our final discussion, we considered the effects of the use of technology on both our creativity and that of the classes involved. CR had decided to continue with the process the following year in order to develop his ideas further. I felt that I had achieved all I could in that particular school and would be looking for other opportunities to develop this research. In the final section, I will discuss the findings of the research in an attempt to explain why the two separate yet intertwined cycles resulted in different outcomes.

Chapter 6 Conclusion

Teachers being Creative - Technology in Drama?

How does the creative use of technology change Drama teachers' practice?

My research was based on discovering whether teachers could find a way to use technology creatively in their Drama lessons. The literature review discussed the place of both Drama and technology in the secondary school curriculum, as well as the recent interest in creativity and how it could potentially influence the development of education in England. The findings of the research showed how this was possible in the two schools involved. For me, the most interesting discovery was the variance in the results from one teacher to another. This has led to me considering how the research was carried out, how the two practitioners varied in their approach to the use of technology and how, given the same set of creative principles to work with, the results were so different.

It has become apparent to me that the four areas I discussed in the literature review (the role of creativity in education, the place of Drama in the curriculum, the role of technology in education and the place of technology in Drama) and the results of the research are inextricably intertwined. As my main focus was how creativity could play an important part in the development of technology use in Drama, this drew all the other threads together. Technology use in Drama is developing as individuals become more aware of the opportunities available to them. Some schools still have to appreciate this and provide better support. In my own case I had to promise not to need anything new in terms of technology in order to carry out the research. Indeed I wanted to develop the technology I already possessed rather than spending money on a piece of equipment which might not have been productive. A second reason for

this would be that in disseminating this research I did not want teachers to feel that they had to spend money on a new piece of equipment. The precarious position of Drama in the curriculum added to the pressure I felt not to spend any money but when the opportunity arose to join a group working on the feasibility of buying iPads, I decided to add my efforts and we were successful. The literature suggested that the iPad was the way forward and my research played an important role in convincing senior management to commit the necessary funds to the project. In this way I felt that the research was influencing school policy and that the place of Drama in the school was somehow more secure for having been involved in such an important decision. The results of the data showed this purchase to have been a major step forward in the development of the creative use of technology, not only in Drama but also in the other subjects who were given an iPad, such as Geography and History. The members of those departments began to ask me for advice on the best apps to use and how to use the technology with the students. After Creativity, technology was firmly placed at the heart of my Drama lessons, as a significant tool in the development of the students' work. Within the rest of the department there was still a little resistance, as referred to by Williams (2008 p.220) but with the passage of time and some encouragement this began to disappear. I have since left the school and heard that Drama has been dropped at GCSE level albeit temporarily so whether the research will have a lasting effect remains to be seen. The creativity developed by the students will not have disappeared however. They learned how to experiment, take risks with their work and bring in ideas from outside the framework of the individual subject. Perhaps in this way Jahnke's (2012 p.3) idea that a learning culture "gets creative by fostering independent, self-reflective learning and critical thinking" will permeate through the school in the way I had intended. The Year 7

students were chosen deliberately so that the ideas could be developed through the school as the years passed. The lessons I learned about the importance of creativity, the need to give the students more independence in their learning and the key role that technology can play in developing these, have stayed with me and I am implementing them in my new post and sharing them with other professionals.

A critical reflection on the research and the thesis.

The research itself was an unexpectedly intense experience for me as a practitioner. I had not really considered the impact that it would have on me personally, as well as professionally. On many occasions, I found myself utterly exhausted from the amount of creative energy I was using in one day. All my lessons were benefitting from this resurgence of interest and imagination that I was experiencing. I had wondered, at the beginning, how my other classes would react to the work I was undertaking with my Year 7 class. It soon became apparent that the energy from one class was spilling into all my other lessons. Many students from my lessons were becoming involved in the project themselves, by making suggestions or asking about how the technology was working. It really seemed to bring all the students in the department together as ideas were shared and discarded in corridor conversations with groups. I was delighted that so many students were becoming involved with this new phase in the department. I had not considered the impact that my research would have across the department and with hindsight perhaps this was a mistake on my part. I taught about half the year groups across the school and so the division of the students who were at least aware of the creative use of technology taking place

in my lessons was possibly a little unfair. One potential solution would have been to have swapped classes with the other teacher so that the students did not feel left out. I feel that if I were to undertake a similar project again, I would consider more carefully the impact across the department and try to be more equitable in my approach.

Considering the methods I had decided to use to conduct the research, I felt that some reflection was needed after the end of the process. I had decided to use a “mixed methods” approach, with the questionnaire forming the quantitative part of the research. However, the questionnaire did not reveal any useful insights into how Drama teachers change their practice through using technology creatively. It rather, confirmed my view that Drama teachers continued to use Power Point, lighting and sound systems instead of being more creative. As such it formed a base line from which I was able to choose the participants for the qualitative part of the research, that is, the action research. I would have to conclude therefore that the “mixed methods “ approach, used during my initial study was not relevant to the rest of the research but rather that this is a piece of action research in its entirety. My intentions were changed by the results of the questionnaire, the lack of volunteers which resulted and my decision to continue the research with a co-researcher instead of case studies in 4 or 5 different schools.

Whilst the initial idea was to have full involvement on the part of CR, towards the end of the process it became obvious that CR did not have the time available to dedicate to the research. As this became apparent, CR’s involvement began to fade away and he stated to me on several occasions that he was not able to be as fully involved as he had been in the beginning. This was perhaps a result of increasing demands on his time from the school and as such is a constant issue for teacher-researchers.

As my focus was completely on the research I had asked the school to release me from some obligations during that year and so I was not asked to participate in many of the usual commitments such as producing pieces of theatre for Presentations Evening. This was not the case for CR and he was forced to withdraw a little from the research as a result. I am not sure therefore if my claim to have used a co-researcher throughout can be validated. This certainly was the intention but the reality proved to be somewhat different. CR had little involvement towards the end of the research, his blog entries tailed off and he did not read the results, through his own choice. I will send him the completed thesis as a matter of courtesy and because initially he indicated that he would like a copy. As you can see, many aspects of this piece of action research changed and developed through the process, as can only be expected in a year-long experience.

The nature of the action research was also an area that I had not considered before. The cyclical structure seemed to fit perfectly with the school system, in that there were three terms and therefore three cycles would be a perfect fit for one entire academic year. The nature of Drama is, in my opinion, built on a series of processes, each building on the previous one. Therefore the method of research which most seemed to me to suit the parameters I had set myself, was action research. I arrived at this through the need to change the situation I saw with my own eyes in classrooms across the school as well as the inspiration of Prof Sir Ken Robinson. His comments about secondary schools only educating children from the neck up (Robinson, 2010) resonated with me as I had always seen Drama as a holistic form of education. There existed the possibility that with the increased introduction of technology into every subject in the school that this would have an

impact on Drama lessons as well, in that the students would be expecting to use technology more and move around less.

The three cycles allowed both me and the students the time that we really needed to be able to develop our creativity. This did call for quite a lot of work outside school hours for me. Looking back now, though, I can see that the nature of the action research has had long-lasting effects on me. If I apply Robinson's (NACCCE 1999) definition of creativity (cf p.18), "Imaginative activity fashioned so as to produce outcomes that are both original and of value", to this thesis, I certainly feel that this represents my attempt to create a piece of research that is full of imaginative activity, that has strong links to original and valuable outcomes and that the findings can potentially be applied to other projects in the future. I would hope that this thesis lays out the rationale for the importance of creativity in our education system; that it argues for the importance of Drama in the curriculum as a means of nurturing this creativity and a method of delivering the holistic approach to education that Robinson argues is the way forward.

Creativity in all its forms was the driving force behind the research and it is to be hoped that this is clearly visible throughout the thesis. The process of writing helped me to consolidate my thinking on creativity. I had considered for a long time that I was in complete agreement with the late Anna Craft in terms of the elements that constitute creativity in education. Writing this thesis has made me realise that I am more inclined to align my thinking with that of Jeffrey. His work focuses on the establishment of creative teaching and learning in schools without Craft's third

division, which separates out Teaching for Creativity and Teaching Creatively. Throughout the research, I found that the idea of a third category was somewhat unnecessary and seemed artificial at times. I was much more comfortable with the idea that creative teaching and learning flowed in and out from each other in a more symbiotic relationship. The cartoon I commissioned (cf p.144) in order to explain my ideas seemed to me to reflect the nature of creativity, in that the differing personalities of the teachers provided a distinct and individual ebb and flow in terms of creativity and technology, that the response of the students informed our creative decisions as well. The elements of relevance, control and innovation encompass, for me, the very nature of creativity and I hope that through this thesis my belief in these elements as being the building blocks of creativity in education has shone through.

What is happening in schools?

In my professional experience over the last few years, I have seen an increase in the use of technology in a variety of schools in which I have worked. One academy had provided tablets for every student and it seemed to me that this was not contributing to their education in any way. The students I taught were most definitely not “digital natives” (Prensky, 2001). I had to help that particular group of students search for the information they needed to complete the task set by the teacher. They had not used the tablets in that way before, just to type or play Maths games. They knew how to check their e-mails on the tablet but not how to use the higher functions. My last school had interactive whiteboards in most of the classrooms but there were no resources to go with it. Certainly, mine remained unused. I have seen that there has

been a burst of interest in technology in schools but in my experience, most of it has not contributed to the improved results that the school had hoped for and therefore has been abandoned.

Creativity has not been a popular discussion topic in the schools that I have worked in recently. Creative people have been rare in their appearance in my latest experiences. No one that I have spoken to has been aware of the different types of creativity, of their importance in school or even of their existence. The push is for exam results and there is little time for anything interesting or creative. Outside my professional experience might well be different. I noted that Sir Michael Wilshaw commented on the current teaching population in a speech to school leaders in Hampshire by stating, ““A pretty ordinary education system – unfortunately we still have one – needs people who are flamboyant, colourful and yes, downright strange.” (TES 2016). Perhaps the word he was searching for was “creative”. Since the NACCCE report, 17 years ago, the attitude to creativity in schools does not appear to have changed. The 2015 Warwick Report was commissioned to examine the relationship between culture and creativity in modern British society. The report stated that in order to enrich Britain even further the education system needed to provide, “an education and a curriculum that is infused with multi-disciplinarity, creativity and enterprise and that identifies, nurtures and trains tomorrow’s creative and cultural talent.” (2015 p.16). It also stated that the current education system does not fulfil these criteria at all. Therefore it can only be surmised that the NACCCE report had little impact in schools. The Warwick Report discussed the importance of a broad and balanced curriculum (p.44) but yet Nicky Morgan (Secretary of State for Education at the time) was insisting that the very subjects that the Warwick Report was championing, are of little value and that only students who

cannot succeed elsewhere are choosing them at GCSE (The Telegraph, 2014). The Report stated that, "In 2003-13 there has been a 50% drop in the GCSE numbers for Design and Technology and 23% for Drama." This can perhaps be attributed to the introduction of the EBacc during this period and Morgan's insistence that STEM (Science, Technology, Engineering and Maths) subjects are the way forward. The importance of creativity put forward by the NACCCE Report has been ignored in my professional experience and whilst some progress has been made in some schools I have seen little of this.

Dissemination of research.

Thinking about the dissemination of my research I plan to be in contact with the government in Tenerife, where I am now living, as they have recently launched a campaign to introduce creativity into the school curriculum and in the university as well. I am hoping to work with them in order to demonstrate how creativity can work in these situations to improve the quality of teaching and learning that takes place in any institution. I also plan to publish a journal article based on my findings in an appropriate academic journal. I know how difficult it is for teachers to have access to research and so I would like to be able to produce a more accessible resource for teachers, perhaps in the form of a book. My move to Tenerife should provide me with more opportunities to disseminate my findings as in the past I have taught many courses for teachers there and I have several contacts in the local councils (ayuntamientos) who are interested in my work. I would also like to set up a Creativity blog for teachers who have questions and ideas on how to develop this aspect of their practice. I found writing the blog to be extremely helpful in working

through ideas. Many Drama teachers work in isolation or in very small departments in school so this extra contact would help to develop their ideas and form a small support network for them. I would also include a link in the blog to Open Research Online (ORO) so that interested parties could have direct access to the thesis itself. I have also considered using Slide Share to present my findings in a more accessible form for teachers as well as potentially an animated video on YouTube, featuring the two characters from my cartoon in a discussion about the differences in their practice as a result of taking part in the action research.

Possibilities for further research.

I have carefully considered the potential for further research, derived from various aspects of my findings. I feel that the major opportunity which arises here is the potential to apply the method I used in other schools. The collaborative action research I carried out not only works extremely well during the school year but it also allows Drama teachers to work together, albeit in a non-face to face way. The relationship built up between my co-researcher and I helped both of us to develop our practice in a significant way, without either of us having to go out of our way for meetings or taking time off school to observe each other. This method could be put into practice with many subjects in schools where time is at a premium and perhaps would also work with schools which are greater distances apart but also wish to collaborate on various projects. I would be interested to see if I could apply this method myself in my new post in Tenerife as a way of encouraging collaboration between schools on the different islands or between the islands and the mainland.

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Appendices

- A. Pilot Questionnaire
- B. Questionnaire sent to schools
- C. Blog 1 – AU
- D. Blog 2 – CR
- E. Sample Critical Incident Analysis Page
- F. Scheme of Work AU
- G. Scheme of Work CR
- H. Sample Transcript of Video Footage
- I. Permission letter to CR's and AU's schools
- J. Consent form from CR
- K. E-mail correspondence between AU and CR

Appendix A– Pilot Questionnaire (with notes from testing in bold)

USING ICT IN DRAMA

Section A

Technology in School

For the following question please tick all the answers that apply to you.

1) Which of the following technology is available for you to use during your lessons?

- ☐ Desktop
- ☐ Laptop
- ☐ Internet
- ☐ Intranet
- ☐ Tablet computer (including iPad)
- ☐ Mp3 Player (incl iPod)
- ☐ Netbook
- ☐ Digital Still Camera
- ☐ Digital Video Camera
- ☐ VHS Video Camera
- ☐ VHS Video Player
- ☐ DVD Player
- ☐ Television
- ☐ Interactive Whiteboard
- ☐ Projector
- ☐ Analogue Lighting Board
- ☐ Digital Lighting Board
- ☐ Computerised Lighting Board
- ☐ Built in Sound System
- ☐ CD Player
- ☐ Vocorder (or other voice recorder)
- ☐ Other – Please state:

2. Which of the following technology do you use on a regular basis (i.e. at least once a month) in your lessons?

(Please tick all that apply to you)

- ☐ Desktop
- ☐ Laptop
- ☐ Internet
- ☐ Intranet
- ☐ Tablet computer (including iPad)
- ☐ Mp3 Player (incl iPod)
- ☐ Netbook
- ☐ Digital Still Camera
- ☐ Digital Video Camera
- ☐ VHS Video Camera
- ☐ VHS Video Player
- ☐ DVD Player
- ☐ Television
- ☐ Interactive Whiteboard
- ☐ Projector
- ☐ Analogue Lighting Board
- ☐ Digital Lighting Board
- ☐ Computerised Lighting Board
- ☐ Built in Sound System
- ☐ CD Player
- ☐ Vocorder (or other voice recorder)
- ☐ Other – please state :

3. How do you use technology in your lessons?

(Please give one detailed example here)

4. Who uses the technology more, in general, in your lessons?

- ☐ Me
- ☐ The students
- ☐ Both

5 Do you include technology in your lessons specifically so that the students can use it? ***Do you want a sometimes option? Because that's the answer I want to give!***

- ☐ Yes
- ☐ No

Section B

Your thoughts on using ICT in Drama lessons.

6. How confident do you feel when using the technology you use most often in your lessons? ***Maybe think about re-wording this question. It's a bit confusing.***

(Please tick only ONE box)

- ☐ Very confident
- ☐ Fairly confident
- ☐ Confident
- ☐ Slightly concerned
- ☐ Quite concerned
- ☐ Very concerned

7. How confident do you feel when using the technology that you use least often in your lessons? ***Again, does this need re-wording?***

(Please tick only ONE box)

- ☐ Very confident
- ☐ Fairly confident
- ☐ Confident
- ☐ Slightly concerned
- ☐ Quite concerned
- ☐ Very concerned

8. Which of the factors below influence the frequency with which you use technology in your lessons?

(Please tick all that apply to you)

- ☐ Expertise
- ☐ Confidence
- ☐ Technical support
- ☐ Range of Equipment available
- ☐ Time
- ☐ Interest in Technology
- ☐ Relevance to subject

- ☐ Ease of use
- ☐ Reliability (of it working and not crashing)
- ☐ How user friendly (for staff)
- ☐ How user friendly (for students)
- ☐ Robustness (if the students are likely to break it)
- ☐ Attractiveness to students
- ☐ Other – please state

9. How far do you agree with the statement that ICT has a place in Drama lessons?

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Slightly disagree
- ☐ Slightly agree
- ☐ Agree
- ☐ Strongly agree

10. How would you rank your interest in using technology in your lessons?

(Please choose one box only to tick)

- ☐ Very interested

- ☐ Quite interested
- ☐ Interested
- ☐ Not very interested
- ☐ Not interested at all
- ☐ Would never consider it

11. How ***much of an*** expert do you feel when using technology in your lessons?

(Please choose one box only to tick)

- ☐ Complete expert
- ☐ Expert with most types of technology
- ☐ OK with technology I use regularly
- ☐ Need some help occasionally
- ☐ Need quite a lot of help
- ☐ Do not use technology without help

Section C

The results of using technology in your lessons

12. Do you notice a difference in the dramatic processes (i.e. the way students work) in the lessons where you have used technology?

- ☐ Yes
- ☐ No

13. If you answered “yes” to the previous question please give an example here:

Section D

The future of technology in Drama lessons

14. Have you noticed changes in how technology is used in Drama since you began teaching?

☐ Yes

☐ No

15. If you answered “yes” to the previous question please give an example below.

16. Do you think that you will use more technology in your lessons in the future?

☐ Yes

☐ No

☐

17. Whatever you answered to the previous question please give a brief explanation of your answer below?

Section E

Personal Information

18. How long have you been working in education?

☐ Less than 1 year

☐ 1 – 2 years

☐ 3 – 5 years

☐ 5-10 years

☐ More than 10 years

19. In what capacity do you work in the school?

(Please tick only one box)

- ☐ Student
- ☐ NQT
- ☐ Teacher
- ☐ Head of Department
- ☐ Senior Management
- ☐ Other (Please state) –

20. Into which age group do you fall?

- ☐ 20 - 25
- ☐ 26 – 35
- ☐ 36 – 45
- ☐ 46 -55
- ☐ Over 56
- ☐

21. Which of the following technology do you own at home? ***Do you want a question linked to this about whether this makes teaching with this technology easier or something like that?***

(Please tick all that apply)

- ☐ Desktop
- ☐ Laptop
- ☐ Internet
- ☐ Intranet
- ☐ Tablet computer (including iPad)
- ☐ Mp3 Player (incl iPod)
- ☐ Netbook
- ☐ Digital Still Camera
- ☐ Digital Video Camera
- ☐ VHS Video Camera
- ☐ VHS Video Player
- ☐ DVD Player
- ☐ Television
- ☐ Interactive Whiteboard
- ☐ Projector
- ☐ Analogue Lighting Board
- ☐ Digital Lighting Board
- ☐ Computerised Lighting Board
- ☐ Built in Sound System
- ☐ CD Player

☐ E-book reader (Kindle or like)

I think it is great! I would say if I was completing it I would have spent about 10 minutes or so on it.

Appendix B – Questionnaire sent to schools

Section A

Technology in School

For the following question please tick all the answers that apply to you.

2) Which of the following technology is available for you to use during your lessons?

- ☐ Desktop
- ☐ Laptop
- ☐ Internet
- ☐ Intranet
- ☐ Tablet computer (including iPad)
- ☐ Mp3 Player (incl iPod)
- ☐ Netbook
- ☐ Digital Still Camera
- ☐ Digital Video Camera
- ☐ VHS Video Camera
- ☐ VHS Video Player
- ☐ DVD Player
- ☐ Television
- ☐ Interactive Whiteboard
- ☐ Projector
- ☐ Analogue Lighting Board
- ☐ Digital Lighting Board
- ☐ Computerised Lighting Board
- ☐ Built in Sound System
- ☐ CD Player
- ☐ Vocorder (or other voice recorder)
- ☐ Other – Please state:

2. Which of the following technology do you use on a regular basis (i.e. at least once a month) in your lessons?

(Please tick all that apply to you)

- ☐ Desktop
- ☐ Laptop
- ☐ Internet
- ☐ Intranet
- ☐ Tablet computer (including iPad)
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- ☐ Digital Lighting Board
- ☐ Computerised Lighting Board
- ☐ Built in Sound System
- ☐ CD Player
- ☐ Vocorder (or other voice recorder)
- ☐ Other – please state :

3. How do you use technology in your lessons?

(Please give one detailed example here)

4. Who uses the technology more, in general, in your lessons?

- ☐ Me
- ☐ The students
- ☐ Both

5 Do you include technology in your lessons specifically so that the students can use it?

- ☐ Yes
- ☐ No

Section B

Your thoughts on using ICT in Drama lessons.

6. How confident do you feel when using the technology you use most often in your lessons?

(Please tick only ONE box)

- ☐ Very confident
- ☐ Fairly confident
- ☐ Confident
- ☐ Slightly concerned
- ☐ Quite concerned
- ☐ Very concerned

7. How confident do you feel when using the technology that you use least often in your lessons?

(Please tick only ONE box)

- ☐ Very confident
- ☐ Fairly confident
- ☐ Confident

- ☐ Slightly concerned
- ☐ Quite concerned
- ☐ Very concerned

8. Which of the factors below influence the frequency with which you use technology in your lessons?

(Please tick all that apply to you)

- ☐ Expertise
- ☐ Confidence
- ☐ Technical support
- ☐ Range of Equipment available
- ☐ Time
- ☐ Interest in Technology
- ☐ Relevance to subject

- ☐ Ease of use
- ☐ Reliability (of it working and not crashing)
- ☐ How user friendly (for staff)
- ☐ How user friendly (for students)
- ☐ Robustness (if the students are likely to break it)
- ☐ Attractiveness to students
- ☐ Other – please state

9. How far do you agree with the statement that ICT has a place in Drama lessons?

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Slightly disagree
- ☐ Slightly agree
- ☐ Agree
- ☐ Strongly agree

10. How would you rank your interest in using technology in your lessons?

(Please choose one box only to tick)

- ☐ Very interested
- ☐ Quite interested
- ☐ Interested
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- ☐ Not interested at all
- ☐ Would never consider it

11. How expert do you feel when using technology in your lessons?

(Please choose one box only to tick)

- ☐ Complete expert
- ☐ Expert with most types of technology
- ☐ OK with technology I use regularly
- ☐ Need some help occasionally
- ☐ Need quite a lot of help
- ☐ Do not use technology without help

Section C

The results of using technology in your lessons

12. Do you notice a difference in the dramatic processes (i.e. the way students work) in the lessons where you have used technology?

- ☐ Yes
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13. If you answered “yes” to the previous question please give an example here:

Section D

The future of technology in Drama lessons

14. Have you noticed changes in how technology is used in Drama since you began teaching?

☐ Yes

☐ No

15. If you answered “yes” to the previous question please give an example below.

16. Do you think that you will use more technology in your lessons in the future?

☐ Yes

☐ No

☐

17. Whatever you answered to the previous question please give a brief explanation of your answer below?

Section E

Personal Information

18. How long have you been working in education?

☐ Less than 1 year

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☐ 3 – 5 years

☐ 5-10 years

☐ More than 10 years

19. In what capacity do you work in the school?

(Please tick only one box)

- ☐ Student
- ☐ NQT
- ☐ Teacher
- ☐ Head of Department
- ☐ Senior Management
- ☐ Other (Please state) –

20. Into which age group do you fall?

- ☐ 20 - 25
- ☐ 26 – 35
- ☐ 36 – 45
- ☐ 46 -55
- ☐ Over 56
- ☐

21. Which of the following technology do you own at home?

(Please tick all that apply)

- ☐ Desktop
- ☐ Laptop
- ☐ Internet
- ☐ Intranet
- ☐ Tablet computer (including iPad)
- ☐ Mp3 Player (incl iPod)
- ☐ Netbook
- ☐ Digital Still Camera
- ☐ Digital Video Camera
- ☐ VHS Video Camera
- ☐ VHS Video Player
- ☐ DVD Player
- ☐ Television
- ☐ Interactive Whiteboard
- ☐ Projector
- ☐ Analogue Lighting Board
- ☐ Digital Lighting Board
- ☐ Computerised Lighting Board
- ☐ Built in Sound System

☐ CD Player

☐ E-book reader (Kindle or like)

Key – Au (encava) as author

- CR Comments unless otherwise stated.

Appendix C - Blog 1 – AU

AU (encava) Blog 2013/2014

Starting Out by encava @ 2013-10-29 – 16:17:14

Just started to think about the enormous task ahead with not only teaching the lesson but also filming it. There is a lot of organisation involved. The films of each others lessons will provide me with a lot of data so it will be worth it in the end. I intend to analyse it using "critical incident" analysis which is where I will choose several incidents that occur during the lesson to analyse rather than looking at the whole lesson.

Let me know if you need anything before the off!!!

Kathryn

Comments (1)

1 Comment to Starting out

Leave a comment

2013-11-18 @ 20:25:38 Indeed - I agree. Your critical incident idea is great as most of mine will be of no value I presume as you'll be looking at when I use the iPad!

Research by encava @ 2013-11-01 – 12:40:06

Despite my best efforts I have not been able to find much research about using flip cameras in the classroom, or indeed even using cameras in general. Drama teachers don't seem to be doing much in this field as I suspected!

Add tags...Comments (1)

1 Comment to Research

Leave a comment

2013-11-18 @ 20:28:13

Is it down to cost? or 'can't be bothered' syndrome? I know I have seen them in use in PE and would love to use them myself, but to be fair - I've got nothing to plug them into.....I've got no money to buy computers or equipment so in that respect - pointless. I firmly believe that many departments are still in the 19th Century and some don't even have lights let alone tech to play with. 😞

Lesson 1 by encava @ 2013-11-07 – 18:13:21

Well that was more complicated than I thought it would be. Due to concerns with photo permissions from some of the students I abandoned the idea of the photo alphabet. It all felt a bit rushed anyway. The Yr 7s were excited about using the cameras but had no idea how to use them. This surprised me as I thought they would be able to work it out if they had not understood my explanation.

The making of the word or message went well although their photography skills are not up to much. Some of the photos were blurred or had some people from the group missing. This has surprised me a little but then again they are only 11 years old.

I was grateful for the help of a sixth former who was able to upload the photos onto the whiteboard for me as I helped other groups. This meant that things flowed more easily. If I had been alone I would have struggled with doing so many things at once. Using so many cameras was tricky, perhaps only one that was passed from group to group or used only by the teacher would have been a more effective use of time.

The filming of the machine was rushed and one camera did not work. I had also spent two days charging all the batteries for the cameras - perhaps one ran out. The pupils were happy with the filming - they liked seeing their work on the screen and saw the value of being able to look at the detail of what they had done.

I felt rushed and not totally in control at all times. However it was exciting and added a level of challenge for me as well as the students. If I was to do it again I would cut down the number of activities in the lesson and spend more time explaining how to use the cameras and giving them time to play with them. Overall I feel quite satisfied with the lesson and the students attitude to using the technology. For my part I was trying to do too much too soon and will have a look at the tasks I have included for the next lesson and see if there is a way to let the students have more time with the cameras.

Comments (1)

Edit

1 Comment to Lesson 1

Leave a comment

2013-11-18 @ 20:32:17

I've been debating this issue....who is working harder - you or the students? That the problem with tech.... I feel for you here....2 days charging all the batteries....that;s why I won't' do it....thats a lot of work and for then one to not work, that would be so frustrating!!! lol. I agree with only having one and passing that around.....otherwise thats a lot of tech.... that would scare me and I like tech!! ha ha ha.

Reflection by encava @ 2013-11-09 – 12:36:45

Having had a couple of days to think about my use of technology in the lesson I have realised that I was trying to do too much. Although technology needs to be integrated into the lesson I had tried to overload the lesson with technology. My use was not what it should have been. The focus is on the teachers use of technology and I had to get a 6th former to help me as I had used too many cameras and was not able to deal with them all at the same time. Having seen the problem the solution is not very easy. It will be interesting to see how Stuart gets on with just using his iPad to film and take photos. Also having just one type of technology that does everything whilst being operated by one person will be much easier I think.

I have used the flip[cameras with whole classes before successfully. The difference has been I have been only focussing on still photos or filming, not both at the same time. The results of the work that the students produced was interesting and productive but the effect on the teacher was not. I felt as if I had skimmed over the top and not developed the ideas in any depth. This is as a result of the planning I did and so I need to achieve less in the lessons but in more depth. The introduction of the technology to Yr 7 was always going to be a challenge and they responded well but I think would have preferred more time to develop their skills. This is for another time as the person who needs to be more on top of things is me is this is to be a successful piece of research.

Comments (1)

1 Comment to Reflection

Leave a comment

2013-11-18 @ 20:34:36

This is why I liking the iPad - some many things to aid the teacher - all in one thing.....even when it comes to taking pictures, no wire needed to link to the computer.....well...i'll still need a wire annoyingly as I don't have wireless projector or Apple tv....but thats my next thing.....

Next Session by encava @ 2013-11-17 – 20:36:37

My next session is later on this week and I will have another look at the lesson tomorrow based on the results from the last lesson. Having had time to think and also to have another look at the video footage I can see that the students enjoyed using the technology but also that they did not have enough time to think about what they wanted to do - part of the creative process is gestation and they had none - although I have had time to reflect. I intend to start the lesson with some reflection on the last lesson.

[Leave a comment](#)

[Edit](#)

Lesson 2 by encava @ 2013-11-20 – 18:38:04

The next lesson is tomorrow. I am hoping that using the cameras for the second time will be easier for the students and for me. The idea is to look at the mechanics of making a machine - filming the details of the movements. In designing this lesson I was hoping that the filming aspect would help them to improve their work but making them look at closely at the detail. In Year 7 their movements generally lack control and focussing on individual movements on the camera will help them to see where they need to use more control. I will not be showing all the filming on the whiteboard but instead will show them how to play back their footage on the camera itself and use it as an evaluative tool as a means to improve their work. When they have put together a big class machine I will film the while thing working and show it back to them so that they can see how much they have improved during the lesson. Let's see.

Lesson 2 in depth by encava @ 2013-11-21 – 18:13:09

Well that did not go as expected. There were a lot of behavioural issues with the boys today and so their work was limited by their behaviour. They were unable to understand what I wanted them to do which was produce some movements as is they were a machine. Instead they kept making a car which is what they had done last lesson. I feel that this was deliberate and they did not take part in the lesson further. In the other boys group there was an accident with two boys knocking heads and one had to go the sick bay for some ice. This did not help them concentrate and their work was not well thought out and of little value. By contrast the girls worked exceedingly well. They filmed all of the groups mechanical movements and then went on to incorporate them into the chocolate making machine that I set them as a task. They then used the camera instead of the ingredients and passed it along the production line. This made for a very interesting film which they watched back on the laptop. They saw a view of their machine from the point of the product they were making rather than as a whole. The boys machine was very short but had a similar outcome. Between the accident and the behavioural problems I was not able to complete all the work I had planned for the lesson today. Quite an unsatisfactory experience on the whole. The use of the cameras was better than the previous lesson and I fell that the work they produced in the end had real value for them. It gave them a different perspective on the

work they had achieved during the lesson and has made them think about the activities and their mechanical movements and facial expressions.

Comments (2)

Edit

2 Comments to Lesson 2 in depth

Leave a comment

2013-11-26 @ 21:31:37

Oh my - felt for you here.....why do you think the boys behaved the way they did? What year are you doing it with? Hopefully - my film will be uploaded....I'll upload it to vimeo tomorrow morning instead, much easier for some reason. I have no issues with Dropbox until doing this vid. the rest of dropbox is brilliant.

Reply to comment

Permalink

Edit

encava

2013-11-28 @ 19:49:30

This is with Year 7 as we agreed. I don't know what happened there - perhaps they brought something with them from another lesson. Having said that I have been inspired to use the cameras in other lessons, having learned from this one and I have also tried out using mobile phones with the Yr 8s. I have been thinking on how to integrate more technology across the curriculum as a result of this. The problems with the group have not stopped my thoughts and my enthusiasm for this is still unabated. It has made me think in a more creative way about how to use the technology . The debate at the moment is am I teaching creatively or teaching for creativity? Am I trying to be more creative in my approach in order to engender more creative thinking in them ? Perhaps these issues will become clearer as the process continues.

Reply to comment

Permalink

Edit

Lesson 3 by encava @ 2013-12-08 – 08:02:09

Well this one came as a surprise as I was all ready to work on the Frantic Assembly chair duets with this class, leading up to the final lesson where they put a performance together using everything they had learned and

filming it for evaluation. Unfortunately at the last minute the school announced that my last lesson this term would not be happening as there was a carol service being put in place for the last day of term. During break time therefore I had to make a decision and I decided to go with the last lesson, the performance of Little Red Cap.

The cameras were all charged and ready to go. The students divided themselves into groups and set about organising the story into small sections that they could easily film. There were behavioural problems with 4 boys, one of who was removed from the lesson and 3 others who worked outside instead. The rest of the class were excited about using the cameras again and this time there were no queries about how to use them. They are definitely more comfortable with the technology now which was my aim in choosing to carry out this work with a Yr 7 class. The work went ahead more slowly than I had anticipated as I had lost time with the behaviour of the 4 boys but all the groups managed to finish the filming in time. They mostly managed to tell the whole story using physical theatre but one group used chairs for the bed. On the whole though there were some really creative ideas being used and I was really pleased with the work they achieved. What we did not have time for was to watch the footage which sort of defeated the whole aim really. I wanted them to see how well they could use Physical Theatre now having worked on it for a period of weeks. Perhaps I have set my targets too high in terms of the amount of work we can cover. The loss of one lesson had something to do with this as I plan my lessons months in advance and with only one lesson every two weeks there is always the likelihood of some sort of disruption. This is something I will have to think about before I plan the next set of lessons.

Reflecting back on the lessons this term I feel quite pleased with the integration of the technology. The students really became very good at using the cameras after the initial nerves and trepidation which resulted in a lot of fuss. I was able to question them at the end of the lesson quickly and they said that they had really enjoyed using the cameras and felt that they had been able to track their progress in a much more concrete way because they were able to watch the film back and see the things they had done well and identify areas that needed improvement. Perhaps this could become more of a tool for target setting as well rather than the traditional method of relating your work to a series of bald statements on a piece of paper. The cameras have made the work come alive for them in a way I had not anticipated and they were very concerned about when they could see their footage. I have said that we can watch it at the beginning of next term. I do think that this is the way forward. The students themselves are driving the use of the cameras and despite my initial concerns and high levels of stress I am beginning to see what I had created as a theory actually coming to pass in the classroom. Some of the students suggested posting the work on their class page on the VLE. This will only be a problem due to the fact that there is not enough capacity on the school site for so many videos. There will be a solution out there, all I have to do is find it.

End of Cycle 1 by encava @ 2013-12-15 – 10:49:55

Now that the first cycle has finished, at least for me, I have a sense of achievement. There were bumps in the road with technical issues and behavioural problems but by the end there was a real sense of interest and drive from the students. I felt as if I had managed to be creative in my approach although at times it was a struggle. The lesson was period 2 of a full day with exam classes as well so there was a real challenge to be as innovative as I could be with a Year 7 class. I think that I made the right decision in choosing Year 7 despite the problems as they did not have any issues with filming themselves. If I had chosen an older class then issues of self consciousness tend to creep in when you want to watch the footage back with the class. The Year 7s were just excited to see their work on the screen and on the cameras and had no problem with every one seeing what they had done. In terms of my own practice this has encouraged me to be more creative with other classes and year groups. I have used the cameras with more classes and also experimented with using mobile phones with a

Year 8 class. It does seem to be creeping into my practice with other years. The more I use technology the more ideas I have to use it in a different way. I have become more confident with using the equipment and experimenting with the outcomes. In conversation with other members of staff about my research more teachers have asked to use the cameras I have. There is an air of excitement in the block where I work and seeing students from Geography or History wandering around with my flip cameras gives me an immense sense of achievement. Two of the younger teachers are particularly interested and often send pupils to borrow the cameras for a lesson. There is certainly a change in the air and not just in my subject. I do feel as if I have achieved something in my own practice and am looking forward to the next cycle. It has also been very interesting to see how Stuart has been using the iPad in his lessons. He has more control as he is in charge of the only piece of technology in the room. This means fewer problems with uploading footage and he is able to use different apps that I do not have access to. My school has bought some iPads for the 6th formers to use but there are none available for staff. Perhaps this is the next stage?

After the holidays I will set up a meeting to discuss the research this term and start to pull out ideas for the next cycle but at this stage I am just very please with what both of us have managed to achieve in a short space of time.

Comments (1)

[Edit](#)

1 Comment to End of cycle 1

[Leave a comment](#)

2013-12-16 @ 20:56:02

I understand many of your points here - I think you would be more creative if the equipment was yours, what you say about the iPad is very true. It's in my department so therefore we are talking about apps and how to use it every day....we are being creative without realising it. How big is your team? My team are always talking about the iPad in lessons. My last lesson, has gone to 'Christmas Parcels' today, so I only had a little time to play a few Christmas games. However, the iPad was there playing music. I'm ready to move on....I need the TV to make it more effective, the projector is holding back the use of the iPad now - I can say that for definite. Can't wait to move on in the new year. See you then - have a wonderful break and I hope your creative juices start flowing again soon.

Stuart

[Reply to comment](#)

[Permalink](#)

[Edit](#)

Second Round by encava @ 2014-02-06 – 17:42:40

Well, here we go again. I have just rewritten my SoW for the next cycle of research. This time I am focusing on the use of mobile phones and MP3 players to add sound effects and music to a piece of work. The class are working on bringing objects to life and will start with a poem that describes a journey to the tip. The idea is that they addition of sounds and music will help them to create more credible objects and give them more options in terms of creativity.

I have been thinking a lot about the job of a teacher to be creative and looking at Craft's division of creativity in education into teaching creatively, teaching for creativity and learning creatively. I have come to the conclusion that the three cannot be divided. They lead on from each other and any one of them forms the basis for the others to evolve in a classroom situation. If we as teachers lead by being creative with our use of technology then the students will then begin to think of their technology in a more creative way. This arose from the last cycle where the students began to use the cameras in a way that I had not anticipated. Perhaps this is something that I can build on in this cycle.

Comments (1)

[Edit](#)

1 Comment to Second Round

[Leave a comment](#)

2014-02-09 @ 15:46:20

Good Luck with your next cycle - our show has now finished and I see my Yr7's tomorrow so we will begin to work towards our FINAL CLASS PLAY.

[Reply to comment](#)

[Permalink](#)

[Edit](#)

Trial Lesson by encava @ 2014-02-28 – 12:19:29

Well I have just tried out my next research lesson with another class of Year 7s and realise that I have seriously underestimated the amount of time needed to cover all the objects in the list and add the appropriate sounds for each of them. This will have to be split into the objects that went to the tip and those that came back and spend one lesson on each. The students were really creative with their use of sounds, particularly ringtones to fit each object. However it is an exhausting lesson as their enthusiasm is boundless and mine is waning on a Friday !!!

Comments (2)

[Edit](#)

2 Comments to Trial Lesson

[Leave a comment](#)

Supervisor

2014-02-28 @ 15:55:10

I've not tried this before; how amazing to do something new at 60! I have been reading and am interested in the points you are making. The research seems to be going on at a good pace and I'd agree with you about the three 'different' ideas about creativity really being one continuous one.

[Reply to comment](#)

[Permalink](#)

[Edit](#)

2014-03-03 @ 21:26:40

What were all the objects in the list? I bet they loved getting their phones out!!! great to see how enthusiastic they are - I'm now going to write my post on my lesson today - it was AWESOME!!!

[Reply to comment](#)

[Permalink](#)

[Edit](#)

Lesson 1 – thoughts before

by encava @ 2014-03-04 – 20:14:28

Just realised I am going to be under intense pressure with this lesson. My line manager (the Deputy Head) has decided that this is the lesson she wants to observe for my Performance Management. We had agreed that she was going to look at the use of technology in the lessons but I had thought that she would leave it a bit longer!!! Consequently the lesson planning took me two hours today and I hope that enough of them have remembered to bring their phones in. Definitely no chance of an outstanding this time!!! I trialled this lesson with another group last week and so have brought that experience to bear whilst planning this one. Nonetheless it is going to be crazy difficult to get it all done. The students seem enthusiastic as they keep coming up to me in the corridor asking if this is when they are going to use their "electronic calculators" in the lesson. The school has banned the use of mobiles but I am hoping that as they allow MP3 players for "specific educational purposes" then I can get away with it. The Teaching and Learning group are pushing for the ban to be lifted as they see that mobiles

*have infinite possibilities in lessons and will be behind me on this.
Only time will tell now I suppose*

Comments (1)

Edit

Tags:

1 Comment to Lesson 1 thoughts before

Leave a comment

2014-03-16 @ 17:43:02

It is barmy how the school won't even allow teachers to use their own judgment about using phones in lesson.....granted some lessons it makes no sense, but in others, its a natural learning tool! and creative one at that!!!

Stop putting yourself down with not getting an outstanding!!!! I'll have non of that negative talk here!!! hahaha

How well did it go? I've been waiting for the feedback!!!!

Reply to comment

Permalink

Edit

Planned lesson now in ruins

by encava @ 2014-03-05 – 11:42:37

Well the school are insisting that during the lesson tomorrow I drop what I am doing and let the students read for 15 mins - part of their literacy drive. This will leave me with significantly less time to do the work and will mean that it will be rushed and therefore of less value and not achieve the depth of understanding I was after. The Deputy Head is now putting me under pressure to carry on but I am refusing. The best idea is to do something else and leave this lesson until the next one when I will have the full lesson and not be belting through whilst under observation at the same time. The school do not seem to value what I am doing and the Deputy is only after convenience as the lesson is convenient for her to observe. If pushed any more I will do half the lesson, minus the technology and leave that until the next time but I am not keen to do this as it diminishes the effect of the work and also the value of the research. This is meant to be action research, building on what we did before, not patching a lesson together because of a literacy drive. This obviously has more importance than what I am trying to do in the eyes of the school. Bit of a rant here!

Comments (1)

Edit

Tags:

1 Comment to Planned lesson now in ruins

[Leave a comment](#)

2014-03-16 @ 17:45:49

you have to give up 15 mins of your lesson!!! blimey - what a huge whole school campaign.....not sure I like that. I agree with your answer and what you did. SLT do that to us....."I'm free then so I'll watch this lesson of yours" without a discussion as to what is best to watch.....it has to be on their terms. It's a shame they aren't valuing it. I think at my place it would be a different story. What' your latest plan?

[Reply to comment](#)

[Permalink](#)

[Edit](#)

Version 2 by encava @ 2014-03-16 – 18:22:56

Well I did something else with the kids as in the end it took 25 mins out of my lesson. I have rewritten the lesson plan as I think there was too much in it anyway and split it into two . The first one is this week and deals with the first half of the poem only. I think it is more important that they have the time to develop their sounds and find the right ones for their objects rather than rushing them and not achieving as much depth in the work. The class are still enthusiastic about using their phones so there is no problem there. As for the observation nothing more has been said so I am keeping stumm for the moment.

[Leave a comment](#)

[Edit](#)

Mobile Phone Lesson

by encava @ 2014-03-20 – 17:43:21

Well today I finally got to teach the lesson. All in all it went well and the students responded very well to using their phones - only one boy sent a text message to a girl in the class who promptly told me anyway. They clearly enjoyed it and they found some very interesting sounds to go with their objects - the funniest was the pram, they all chose a baby crying to accompany it. So the lesson went well and I achieved my objective. However I do have some reservations. It did feel like an add-on to the lesson rather than being an integral part of it. Perhaps

this is due to the fact that we had never done this before. Maybe next time it will feel more normal but I did feel as if I had just shoved the technology in there. Looking back I could have modelled using my own phone, or used some other type of sound effect. Something just did not quite sit right to me and I still do not know what it was. I did not have the same feeling that Stuart did at the end - there was no excitement for me at having achieved what I set out to do. Perhaps I need to look into the idea of the phones more, see what else they can do. The problem then with that is that not all students have smartphones, some did not have theirs at all and others had no battery left. Even so I have the sneaking suspicion that I am missing a trick here - I will have to think carefully about planning the second half of this exercise in order to achieve more depth. There - that's it - it all felt superficial and not embedded into the lesson. Time to get my thinking cap on.

Observed Lesson

by encava @ 2014-03-31 – 19:12:16

Well my line manager now wants to come in to this lesson - I have agreed as I need to get this observation out of the way. As for the content I am still a little unsure how to tackle this. The idea of sounds has worked ok but perhaps now I should try to use something else like the camera. I have used cameras before so am reluctant to do so again. What about using the second half of the poem and instead of reading it out so that they can make the shapes, turning the whole thing into a soundscape of that half. They can do the shapes in any order that they like while creating a soundtrack to the work with the sounds from their phones. That seems to me to be a better fit. Then I could put the lights on at the end for them to show their work and give it more importance for them as well. Mmmmmmmmmmm - still thinking

Comments (2)

Edit

2 Comments to Observed lesson

Leave a comment

2014-04-02 @ 21:54:34

How did it go?? I like the idea of the soundscape and the lights too - very technology based!!!! When are you going away? I've got exams coming out of my ears last week and this week....I will try and get it to you for Friday

Reply to comment

Permalink

Edit

encava

2014-04-02 @ 22:21:32

Thanks Stuart. Lesson is tomorrow so I will let you know!

Reply to comment

Permalink

Edit

Observed Lesson Results by encava @ 2014-04-03 – 16:53:11

Well that was hard. I don't know what my line manager thought as I have had no feedback so far. I doubt if she enjoyed it though and this probably reflect on my Performance Management but in terms of my research I was pleased.

The working on the objects went well but they got a little carried away after I gave them a soundscape on Youtube to listen to. They struggled with the idea of layering the sounds but as some of the students had downloaded more sounds in preparation for the lesson I think it went well on the whole. There were some behavioural issues but for once I had a decent TA and they were resolved easily. The work they produced was interesting - they melded the movement together with the soundscape well but I would have liked to have more time to develop the work. This is the issue of only having one lesson a fortnight again. The level of work was Year 7 and I would like to follow this up again in Year 8 and 9 when they have more maturity and are able to think on a deeper level in terms of developing the ideas. I think it has been quite successful although it does sometimes differentiate against those who do not have smartphones. Working in groups got round this most of the time but I think some of the pupils felt a little hard done by at times.

Looking back I think this was more successful than the first lesson as they were able to apply their ideas in order to produce the soundscape.

Already looking forward to the next round when I might have an iPad to play with!!!

Moving Forward by encava @ 2014-04-10 – 08:35:19

That brings the second cycle to an end and it is now time to reflect on what we have achieved so far and bring this process to its culmination. I know that Stuart was thinking about using the iPad for the performance of his Year7s stories that they have been working on all year. My students will be working on types of films and TV starting with Silent films. After a very long and quite heavy discussion in the Teaching and Learning group it has been decided that the iPads that the 6th formers can use will be released for teacher use while they are away on study leave. This will mean a month when I can use one in the lessons. The thinking of management is that they want to buy a class set and I am arguing for a pilot year with teachers using them to find out what they can do and how we can use them in the classroom. In terms of persuasion I am doing pretty well so far and this research ash certainly helped to convince one or two members of staff that we need to be able to use them before we think about a class using them. The point is that they would be more useful in the hands of a teacher who know what they are doing than a class set of 16 all paying Angry Birds because that is all they know who to do.

Some progress has been made and that is all good.

Feedback by encava @ 2014-04-29 – 18:05:12

Well I have just received my feedback from the observed lesson and not very surprising it was not good - apparently I "Need improvement". The lesson was criticised for a high level of noise (?) and I quote "Class clearly enjoying themselves. This did involve quite a lot of apparently unproductive activity, but it was difficult to tell." I think that says it all really.

Undaunted I intent to soldier on with the research and am in the delightful position of being given an iPad for one month from May 12th. I intent to try out some of Stuart's wonderful ideas and see if this can address some of issues (!) brought up in the lesson observation. Seriously though I have revised my SOW for this term and will be using the iPad to develop the work on Silent Movies I had intended to undertake with my Yr 7 class. This will help develop the use of technology in terms of trying something that only the teacher controls for the first time in this piece of action research. The problems that have arisen with technology in the hands of the students have been numerous but not insurmountable. Perhaps it is true that with such a young year group the use of technology needs to be restricted to the teacher and build in the students use when they are more mature and able to deal with the technological issues that arise or the whole idea of having so much control themselves. More later

Comments (2)

Edit

Bottom of Form

2 Comments to Feedback

Leave a comment

Supervisor

2014-04-30 @ 10:17:31

You will not be surprised to hear that I am in complete sympathy with you about your class observation. Did the person observing you give you time to say what you were trying to achieve and what the pupils had actually achieved? These inspections can be blind to what is happening in creative classes.

From the point of view of your thesis this is all excellent data, including the fact that one of the difficulties is that other staff do not understand. These blogs can be presented as written here in an appendix in your thesis and then you can draw on the points in your analysis and comment section. I am becoming more and more excited by your research every time I read a blog. Well done.

Reply to comment

Permalink

Edit

2014-06-21 @ 12:54:58

Can't believe I missed this...you were criticised for a high level of noise? come on - seriously? I feel for you there. I'm being observed with A/S Tuesday as part of our Drama Review by SLT. Wish me luck.

Reply to comment

Permalink

Edit

iPad by encava @ 2014-05-12 – 20:56:41

Well I have had the iPad in my possession for 4 days and already I am hooked. I have installed some of the apps that Stuart had for his lessons and am looking forward to using them. One of the assistant heads who is in charge of Teaching and Learning is being very helpful and is paying for the cable to link the iPad to the projector. Well she wants me to order 5 for the others who are also in the trial. One of the Maths teachers has withdrawn saying that he saw no possible applications for the iPad in his lessons. I have installed the Coach's Eye for filming and using slow motion as well as sound effects, writing apps, a stop motion app and a few more. I will be meeting Stuart next week to discuss where we are going next and to get some help with the iPad. The assistant head wants to come and see me using the iPad in the lesson - let's hope that she like my lesson more than the Deputy Head did.

iPad by encava @ 2014-05-22 – 13:11:31

Well the good news is that the iPad trial in school has been extended until the end of term Even more good news is that I tried it with a class this morning. They were making adverts and then I filmed them and we watched them back immediately. I was so impressed with the immediacy of it all - no need to more SD cards, or download anything, just connect to the cable and up came all 6 adverts at once. I had bought the Coaches Eye app that Stuart had told me about and had used this. We even watched one in slow motion. A very impressive piece of equipment. The assistant head is trying to get funding for a set of 10 but I feel that Music and Drama will have to buy one between us on order to use it as a teaching tool only. I don't need or want more. Having been working with the cameras and the phones so far the iPad is almost a relief. All that I need is there in one device, music, sound effects, camera, speed, immediacy, ease of use, mobility and all those things that I haven't found yet. The extension to the trial period means that I can plan my next set of lessons with Yr 7 based on using the iPad which will be fantastic! Planning meeting with Stuart today and I will discuss the iPad uses with him as he is more used to using it than me. Something to look forward to.

Comments (1)

Edit

Bottom of Form

1 Comment to iPad

Leave a comment

2014-06-21 @ 12:52:44

Great news on the iPad - have you seen my recent post? I've done the video and will pass it on to Adrian Monday so even more for you to analyse!

Reply to comment

Permalink

Edit

Rehearsals with iPad by encava @ 2014-06-25 – 08:54:11

Well I finally managed to have a lesson with this class. They are working on a silent movie based on the Perils of Pauline and have to produce a 2 min version. I had decided to use the iPad to film them but also decided to incorporate it as a rehearsal techniques. When they had some work put together I filmed it for them and then gave them the iPad to watch it back in their group and discuss. I just listened in to the conversation which was very interesting. They have now overcome the need to laugh at themselves on film and had some very earnest conversations about how they need to improve, what worked and what did not whilst watching. They then set themselves some goals to achieve by the next lesson when they want to be filmed "for real". The iPad gives them such immediate feedback that they are able to work with it immediately and there is no time wasted, which when you only have one lesson every fortnight, can only be a good thing. In their everyday lives outside school they are used to this type of immediacy and seemed to welcome it in the classroom. Due to the school initiative with iPads they are more used to seeing them in the classroom and now take it for granted that there will be some sort of technology available for them in every lesson. Our final lesson will be next week where I will film them in b/w and then they will watch them back and produce an evaluation on the work also using the iPad. There is an app which is similar to Wordle where they can produce a word cloud to reflect their experience of using technology in Drama and I am quite excited to see how this is going to work.

Final Lesson by encava @ 2014-07-08 – 09:51:43

My final lesson in this cycle will be next week when I use the iPad to film the students silent movies. It has been an eye-opener for me to see the numerous ways in which I have been able to use this device and the ease with which the students have adapted to its presence in the classroom. If I have the video camera on the stand and switched on they are more likely to react to it than if I have the iPad in my hand filming. It has created a different atmosphere and they see it as a tool rather than a novelty in the classroom. At times during the lesson they asked me to film them so that they could watch it back and see how they could improve without me even suggesting it.

I am looking forward to being able to show them their work and discuss it with them. Choosing to work with Yr 7 this year may have had its drawbacks in terms of behavioural problems but as we reach the end of the year these have faded away and they are now a thoroughly engaged class who have developed their skills far beyond

my expectations. My other Year 7 group have been following the same syllabus and using the technology as well so that there has been no disparity between the groups.

A reflective entry at the end of the process looking back at the whole year will be a good idea so that we both can see the route this research has taken overall.

Comments (1)

Edit

1 Comment to Final lesson

Leave a comment

2014-07-10 @ 16:49:39

I complete agree with what you say about how the iPad is a tool - and yes, the students certainly see it like that - take for example my filmed lesson - when I put the video camera on they all go up to it, wave etc. Yet when you do it with the iPad - nothing, they see it in a very different light. I've now finished and my last lesson I'll write up shortly. The class performed a few nights back and I WAS AMAZED!!!!!! it's been a great process - I can't wait to do it with the older years now. I think they will make huge amounts of progress as a result. Catch up with you soon.

End of Research by encava @ 2014-07-31 – 11:32:10

Finally it is all over. I managed to film the last few silent movies on the iPad without any problems. The students really enjoyed being able to see their work immediately on the iPad projected onto the screen and we were able to film in black and white and add the music on top. Using the iPad has been a real revelation for me. The fact that you have only one device which is capable of doing so many different things has made life in the classroom a lot easier and has enabled me to be able to focus on what the students have been learning rather than on trying to get various pieces of technology to work at the same time. The students have really felt the benefits of using this technology and have seen themselves making progress throughout the year. The idea of filming their work and playing it back immediately has helped them to see where they could improve and has introduced an element of evaluation that was not present in my lessons before. It is one thing to show a piece of work and rely on positive criticism from others and a completely different beast to be able to watch yourself and see exactly what worked and which part needed more work for yourself. This has helped them to make better progress over the year.

Looking back at all the different types of technology that I have used this year the iPad has been the most important. In terms of other subjects the Geography and History departments have been using my flip cameras more often and producing some very interesting work. Students from their lessons have been coming to see me to tell me what they have been doing and they have been very excited at the new opportunities that they have discovered for improving their learning using simple technology. The only downside I suppose is that the school's new principal has banned the use of mobile phones in lessons for any purpose whatsoever. I have spoken to other teachers who have been using them and they are very disappointed as they were really moving forward with the potential uses of the phones. I do worry that my observed lesson in which I used them had something to do with this as my line manager was not impressed with neither the lesson itself nor the use of the mobiles. Nothing has been said directly to me but then it never is.

I feel quite satisfied with the results of the research. I have managed to introduce the use of technology on a far wider scale than I had imagined in my lessons and even my colleague on the Drama dept has tried out a few

things. In terms of the whole school I am delighted that I was part of the team who worked so hard to introduce iPads for both the students and the teachers. I will be receiving one myself in September as a result of this work and although I will be sharing it with the Music department this is a great step forward and will enable me to continue developing my ideas and integrating this technology throughout the Lower School. As far as the GCSE and GCE classes are concerned we have been using the iPad on a regular basis since I was able to borrow it. It has been invaluable in helping my students prepare for auditions and rehearse their exam pieces to a much higher level. Hopefully this will show in their exam results in August. I have also been most impressed with the work that Stuart has been doing with his Year 7 class even as far as the performance at the end of the year. He has been experimenting on a much wider basis with the iPad and as a result of the money made from the performances is about to buy more iPads so that every member of the department has access to one. Perhaps that is something I could be thinking about too.

All in all a very satisfactory year and some great data as a result.

Leave a comment

Edit

Key – CR author
AU(encava) Comments

Appendix D - Blog 2 – CR

CR'S Blog 2013/2014

Cycle one

Lesson 1 - Physical Theatre »

1st lesson

by 2013-11-17 – 20:56:33

First lesson tomorrow - iPad ready with 'team shake' 'random name picker' and video! Should be great to see what the year 7s produce on the first lesson of physical theatre

1 Comment to 1st lesson

Leave a comment

encava

2013-11-17 @ 21:29:03

Hi there,

Finally found you - the school must be blocking my invitations. I hope all goes well tomorrow. I felt overwhelmed the first lesson but I am sure you will be fine.

Imprint

Lesson 1 - Physical Theatre

@ 2013-11-18 – 20:52:10

Lesson 1 - Physical Theatre and iPad - stage 1.

So - I had planned to slowly introduce the use of the iPad....they have seen me with it before, mainly for music but today they would see it much more.

It's use for today was

1. Random Name Picker
2. Team Shake - random group picker.

All of these can be found on the basic internet - but these are apps designed for the iPad - some free, some paid....I tell you what...if you want to make money - it's in apps....If i could design, i would make changes left right and centre to some of these apps....anyway....

This lesson would have been much more stress free had the iPad had FULL CHARGE!!!! as it's used by the whole team, a lot - I didn't have time to charge it fully.....I was running on 15% (the iPad 3 battery is rubbish!) so I was slightly panicking throughout!!!!

I used the random name picker early on in the lesson to avoid hands up and shouting out.....this was great!!! It looks visual on the whiteboard and the kids love it.....its fair and it means you lose the 'he always answers' or 'you never pick me sir' problem.

I love this and will use it more....The only annoying thing is that I have to dim the lights in the classroom to see the project..... Ideally this needs to be wirelessly linked to a 42" TV screen rather than a projector.....a widescreen, plasma screen on the wall would be wonderful. If it was linked through Apple Tv then I could walk around free with the iPad.....this would be HEAVEN!!!! as it was i was stuck next to my whiteboard - which wasn't too bad as I was writing the answers up on the whiteboard.....but it's just the thought of it....anyway, it would certainly be nice to not have to darken the room.

I think this app can be tweaked so it doesn't just bring up random people - you can set it to bring up specific students....not the class will know!!!! h aha ha - so it can be targeted to aid assessment if need be....I'll have to look into it more and this is a new app i'm getting used to.

The lesson moved on and I needed them in groups....TEAM SHAKE IS WONDERFUL....it saves me so much time and the students TRUST it. They didn't come up to me to moan....if they are un happy, then it's the machine, not me....this was a relief. I used this 3 times in the lesson.

1. groups of 5
1. groups of 3
- 3 3 teams.

It's so versatile. There is programming available on the app to mark students 'high, normal or low' in ability - so it can mix the abilities around too. I need to try this for next time. I wonder if it can plan for....."don't put him with her"!!!! I'll have to look.

I also used the iPad for Sound - you'll see this on the vid. This wired well during the trio part.....some FAB work. Even though they did start to dance to it at one point!!! ha ha ha.

Next lesson i'm using the iPad to record their work and watch back. This will be the big treat for the iPad and me.....being able to plug in and watch back work, pause and re wind.....I'll trial this in the usual video play....but i may look to see if there is an app for marking, rewinding etc.....when you want to reflect on something and rewind, sometimes the iPad scrubber can be a pain in the back side so I'll investigate. But I'll try it with the iPad first before using other apps. The point of this is the iPad itself not about apps alone.

My team are now using TEAM SHAKE and random name picker....it's great.....SHAME about my lollipops. I did have 30 lollipops with all their names on for 'no hands up' questions.....

I have to be honest, if i have to keep turning down the lights, and putting on the projector and waiting for it to find the iPad each time, I will be going back to my lollipop sticks.

This is where I need wireless and a tv. that's deifnate now me thinks - for this to be EFFORTLESS and EASY.

I won't be using it again otherwise, tech is supposed to enhance my work and make it easier....NOT harder. TEAM SHAKE - brilliant, as that doesn't actually need to always be projected (i just called the groups out the third time)

I enjoyed, the pupils certainly did some cracking work and it did SAVE me time.....that's what this is all about.

1 Comment to Lesson 1 - Physical Theatre

Encava 2013-11-18 @ 21:26:20

Sounds like it all went very well. I wonder if you felt that the iPad made your work easier on the whole or if the problems that you have with using a wired version to connect to the whiteboard would stop you from using it in this way again?

Is there anything that you would do differently if you had the same lesson again? Re the technology I mean. Do you think that the technology use made you be more innovative with your ideas? Creativity is about doing something original with a purpose - do you think you fulfilled those criteria? Tough question I know.

I look forward to seeing the video.

My turn on Thursday a

« Lesson 1 - Physical Theatre | Lesson 2 Ipad »

Uploading Lesson 1

by @ 2013-11-26 – 21:33:17

For some reason uploading to the brilliant Dropbox is causing issues....now i've never uploaded video's this big before, maybe that's the issue....Dropbox in every other way is superb. I'll upload to Vimeo tomorrow.

Comments (1)

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1 Comment to Uploading Lesson 1

Leave a comment

Encava 2013-11-27 @ 20:12:29

Interesting to see your comment. I too had problems perhaps due to the size of the file. Just goes to show that nothing is as easy as you might think. Luckily for us we are resourceful people but imagine how it would be for a first timer!!!

« Uploading Lesson 1 | End of Term »

Lesson 2 Ipad

by @ 2013-12-02 – 19:48:58

Ready for this lesson....Ipad fully charged, I made sure of that over the weekend. I was ready for filming the groups and I was ready for the class. This form are going through some real behavioural issues due to some members of the class - the head of year is doing some whole school intervention with them too, so I was ready for an awkward lesson too.

It started well - went straight into the lesson and used the random name picker several times, this is working well - though it is definitely showing how many students actually DON'T KNOW the answers. SLT like this 'no hands up' technique.....it is revealing a lot....so I had to go a lot slower today due to students not grasping the technique.

I gave the class 10 minutes to practice - I soon realised this was going to be extended. For some reason, this class is really struggling, I don't think the topic is that hard....but clearly I have jumped a few steps, perhaps I should have done 2 still images and one transition and built it up - but then hey, that doesn't matter as this is about Tech not my lesson.

Eventually, we got round to filming the groups - this was the main feature of this lesson. I held the iPad and filmed all three groups. This was soooooo easy. No wires getting in the way, no need for a tripod. I could see so easily on the big screen. This was a joy. I was already getting excited about the thought of watching the work back and analysing it.

After filming, I got the class round the whiteboard and with one wire plugged it in.....Boom - we were watching it on the big screen. I think I said on my first post, Ideally, it would be wirelessly connected to a LARGE TV so no wire would be needed and I could still walk around....but hey, we can't have everything straight away.

So, I sat down at the front, with the iPad and we watched all work back. They were short and knowing the class would laugh and giggle it made sense to just enjoy watching the work back first of all.

Then we watched it again, but analysing the work....I think this worked well....I think they could really begin to see WHAT WENT WELL and HOW IT COULD BE EVEN BETTER.....this was the success criteria... they were watching the work back with this in mind.

At one point I tried pausing and re winding.....at first it wasn't responding to my fingers.....this was annoying as I did know what I was doing. of course, all the students knew what to do and one came up and yes.....of course.....got it right first time!!!! lol

It then worked with me perfectly afterwards. This was a great technique. A couple of times I paused it and re wound it and re wound it in slo mo so the students could really see in detail. This worked well when I highlighting an excellent moment - the kids loved this. I would have like to have done this more, but the controls weren't that easy to be fair. I now want to design an APP where scrubbing forward and backwards as its called is much easier with bigger screen and buttons, as doing it in iPad camera is a bit small.

But It still worked well and the students enjoyed watching it back - i think when you see the video it worked. It certainly made the students even more aware of HOW BAD THE DRAMA WAS!!!!

When the did their self evaluation - most were Level 4 - just into level 5. They all knew where they were weak and what they had missed. It's just annoying as I would have liked to have got to this stage half way through the lesson!!!! So all that I had planned didn't get used....but that's teaching for you.....It means I have content for next fortnight now.

IT was a positive lesson with regard to the filming and using it back.....next lesson involved them filming themselves and using it back as a reflection tool.....I'm not sure how that will go considering the problems now arising with the form but that's what its all about.....trialling something new out.

So even though I didn't get through what I wanted to get through, I know why. But the use of the iPad, was there best bit and worked very well indeed, and clearly highlighted even more what I already know was an issue. It certainly helped to make the students aware of what wasn't successful!! I don't think it would have hit home as much had I not filmed them and watched them back. A great refltive tool and EASY TO USE. definitely.

End of Term

@ 2013-12-16 – 21:05:06

My last lesson was taken up by PSE 'Christmas Parcels' so it was a much shorter lesson - I only did Christmas Games as it was their last lesson before the holidays. however, you'll be pleased to know the iPad was being used throughout. Christmas music underneath game activities and when it came to 'eliminating' teams.....nothing better than putting on 'the apprentice' boardroom music underneath for added tension....THEY LOVED IT! Music is often used in my lessons and I don't know how I'd cope in the old days of CD and having to make CD's with a mixture of tracks on as I'd be changing CD'S all the time!!!!

Looking forward to next term....I want my TV. Wonder if we can get it.....perhaps do a few shows to get some money from the audience? I don't think I can do much more until I have it - that's where it will aid teaching more – plus I need to learn to make apps toowhere oh where will we find the time?

See you in 2014

o Encava 2013-12-18 @ 09:44:15

It sounds to me as if you have fallen in love with your iPad - it has certainly become an integral part of your practice. This perhaps was the point of the action research in the first place - to significantly change our practice - so this can only be a good thing. Hopefully next term we will not have so many interruptions to the normal run of lessons. Have a good Christmas!

Ipad Lesson 3 Coach's Eye

@ 2014-03-03 – 21:45:46

Well...firstly can I just say I've found a wonderful app that moves Drama Evaluation to another level, and it's taking the Sport Model of evaluation and feedback like they do on Sky Sports (in the old days with Andy Gray drawing arrows, slowing footage etc. IT's AWESOME!!!

So the lesson I had planned today was about using the iPad as a teacher tool, in continued general way. So it was going to be used as a music player, as a slide show (keynote not powerpoint) and as a specialist app for Drama Evaluation and Feedback.

The lesson was quite hard to start - it's a difficult form, with some individuals demanding a lot of my time due to Poor behaviour. But as the lesson went on and the more 'special effects' wise it got, the better their work without a doubt. So I had used the iPad for projecting the poem and words this is normal powerpoint stuff that we are trying to stop drama just being about. But when I started to use it for music over the top of their work - mid way in, probably an hour in I remember rightly - the work did suddenly go up in standard. Still not wonderful but for this class, impressive. I put the lights on to enhance the teaching and learning environment too and they began to focus much more on their dramatisation.

I was looking forward to using the Coach's Eye app - but then the projector started playing up!!! GRRRRRRR

They've put H&S locks on our windows so I can't open them much now - so it gets hot, and as a result the fan in the projector can no longer cope.....it began to flash 'AIR FLOW POOR'.....couldn't believe it.....

I'm so dependant on that projector.... This is part of the research I know - but I did say we need to be moving to FLAT SCREEN SMART TV's - then the iPad would link easily with the TV and everyone could see without me having to turn down the lights etc....I've already said this in previous post. This is why. The projector is old school stuff now. Thankfully - a good old dose of turning on and off and me with a feather duster beating the dust out of it helped no end....enjoy watching that on the vid!!!

So we were back in business. The lesson was planned to spend 30 minutes watching back and using coach's eye. This was done, I only got 15 minutes on coach's eye - as I need to give students more time for devising in order to get work to use on coach's eye. But it worked and boy was I happy.

Firstly using the iPad to film the students was effortless. So simple. moving around....no cable like you would with a normal camera. so the iPad is just brilliant here.

The students were then really excited to watch work back.....and when I did it a few lessons back with IMOVIE - it was difficult. I did say on the post it isn't designed for using as feedback and that I wanted to design my own programme with slow mo on - well Coach's eye is that!!!

I found it by chance in the sport section - - it comes with camera if you need to or you just use the iPad camera and import your vid. It has assortments of review ideas.....arrows, which I just love, circles to show zones, slow mo button and a wonderful scroll button to scroll through.....you can imagine if you were looking at a golf stroke - the tool would be perfect - you and the coach analysing your stroke....well it's just the same in drama. I was able to highlight who was in role, who wasn't. pinpoint good areas, and not so good and the arrows and circles helped to focus this for the students. I was also able to ask questions and then draw what the students were saying. This was an invaluable feedback session and made feeding back drama so much easier and more accurate than usual hands up and evaluate. it's there in front of them.....no getting away from it. It's wonderful/. I can't wait to try this with Yr11 and A Level.

Phenomenal.

Great lesson and great tool. I would never have found that app if it wasn't for this project. This lesson works in so many ways for teachers and technology. Effortless and so invaluable to the teacher and the class.

Hope you enjoy watching the vid back and I hope you can see it in action....I've put a little bit on the end.

1 Comment to Ipad Lesson 3 Coach's Eye

Encava 2014-03-04 @ 16:51:05

Wow - what an amazing piece of equipment - you sound as if you were really buzzing afterwards. It's not the Quality of the work that is important it is that the students learned something and managed to be more creative Than previously. This certainly seems like a real recommendation for the iPad. I am quite jealous if truth be told. I start on Thursday with the added pressure of my line manager coming in to do my performance management

observation. I am hoping to have at least a taste of what you managed to achieve - well done!!!

Cycle Three

« Ipad Lesson 3 Coach's Eye | 25th July - last lesson ever »

Yr 7 Project performance Lesson 1 June 16th

@ 2014-06-17 – 19:57:07

So - we are into the last project with my Yr7 class and this is a performance project. One lesson was missed filming wise I was just blocking the drama and no technology was used.

Today's lesson plan was about recapping the blocking of the performance, using the iPad for the fight scene (blocked last lesson) and then to use the iPad to film everything done so far in order to evaluate the work and reflect on our performance piece.

Most of the lesson was going to be about watching the work back and evaluating it - so heavy use of the iPad in practice. It was all charged and ready to go.

The class as always were very eager and excited to get down to work so after setting up the lesson and explaining the objectives - we went straight into the fight scene. The iPad was so easy to use here. Simple wire from the headphone socket to the speakers and it was coming out of the sound system. I didn't have to go into the tech box. Everything was controlled from my usual teacher place which you can see on the DVD. In an ideal world - with lots of money - I would want to do this WIRELESSLY, so then I could walk around - but again that needs a specific set up, it's not complicated. it just needs wireless technology at the speaker end. But certainly one that many departments won't be thinking of yet. Some are still on CD player technology!!

I am quite used to using this technology with regard to music - it's just like a big iPod so this was easy - but again - for other teachers, they may not know, so hopefully from this they can see how easy it is to use as a music player tool.

This fight scene/slo mo scene was looking really good, the students definatley like the music and kept asking to practice it again with music and lights. these simple ICT elements can make such a difference to atmosphere and teaching/learning. JUst a bit of red light and they get very excited. I sometimes forget how much of an impact these two simple ICT elements can have. This is a very helpful reminder of how much they love it and not to take it for granted!!!

I then lead the quick rehearsal of the blocking so far.....considering this hasn't been done for 3 weeks - they remembered a lot - however I did need to stop and start a few times - so this did eat up into my time. I was beginning to get conscious of the fact, I'd need the same amount of time again to FILM it and then DOUBLE amount of time to evaluate it.....so I was already beginning to think of what to cut etc. I hadn't realised how long our performance was already at this stage! 20 mins!!!!

Filming time - it was a doodle. Booted up Coach's Eye app and I had decided to film through the app - rather than film in normal video mode and then import it - it makes sense to do it all through the app. This was so easy to do. You can see from the DVD me - moving around with ease and pointing at specific places. Filming with the IPAD, was simple. So much easier than a video camera. A lovely big screen to see the action with.

All was going well until.....FULL! ahhhhh. Had never thought the IPAD would fill up with memory! as we use it all the time, I had under estimated the size of a 10 minute clip. So it stopped filming. But I quickly deleted some old footage to release space, so i didn't miss too much of the acting. However, this is a point to highlight in the research - be prepared and think ahead of what you want to film and check to see if you have enough space. This is a good learning point for me.

By the time I had filmed the performance and got the class to clear up - I had only 15 minutes left. I was annoyed about this and decided to not do any evaluation/analysis as I didn't want to rush it....I don't want students getting the impression its a bolt on at the end. On hindsight, I didn't really need the quick rehearsal before hand.....but had i not done this, the actual filming would have been too rubbish I think. So I was just going to pad for the last 15 minutes but, the students insisted on looking at it back - I explained the time issue and they said well can we just watch the 'fight scene'.

A good teacher is always guided a lot by the students, a teacher who is prepared to leave the plan to follow students enthusiasm for something is a more effective teacher - so I thought, why not.

I explained that I didn't want to rush the evaluation so we'll do it at the start of next lesson....which actually, makes more sense now i'm reflecting back on it as what's the point of evaluating for the last 30 mins and the end the lesson....you can do nothing with that reflection. So starting with the evaluation, means we can then IMPLEMENT that reflection so it's better this way.

I explained this and went onto watching. So IPAD set up to the projector in seconds and we watch.

You get to see me using Coach's EYE and within seconds the students are excited, laughing, enjoying me fast forward and slo mo. Hopefully you'll be able to see, within seconds of me stopping the app and highlighting with arrow and circles and raising a question one student shouts out what they SHOULD have been doing. IT's truly great. SO you'll see me use the app and the class laugh at what looks good and what doesn't. I can't wait to use it next lesson right at the start. So I'll make sure it's ready and set up as the class come in.

So overall a marvellous lesson. A bit of Ipad for Music and filming and reflection. One tool used in so many ways - it's like an electronic swiss army knife!

I can't wait for next fortnight when we really analyse the work. I wonder if they can watch Coach's Eye for 20 minutes and then implement the changes. We shall see. That will really be a test of the iPad and the app.



Comments (1)

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1 Comment to Yr 7 Project performance Lesson 1 June 16th

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Encava 2014-07-08 @ 09:43:57

What a fantastic lesson - I like your analogy of the swiss army knife - this is what people need to realise. I will have an iPad myself as from next term as the school have decided to provide me with one. I was hoping that we could continue on now and put this piece of action research into practice in our lessons on a full time basis. From what you have managed to achieve with the iPad it would be a pointless exercise to go back to the way we were working before. To my mind this has been a great success and we need to continue moving forward. I am also interested in the fact that writing the blog has been a revelation for me. I have become much more selective overall and am thinking now about

other lessons as a result of having to write all this down. It would be interesting to continue the blog next year just on using technology in general with all our classes perhaps?

Imprint

« Yr 7 Project performance Lesson 1 June 16th | 2nd July Performance of Rama and Sita »

25th July - last lesson ever

@ 2014-07-10 – 17:01:57

Well - I was already Ipad charged and the class set up for Coach's Eye feedback.

I welcomed the class and apart from a brief intro about evaluating and how to evaluate and what we'll be evaluating we went straight into watching the work back on Coach's Eye. This was going to be the first time analysing our work back over a much longer period of time. So far all, evaluation on Coach's eye has been short bursts - immediate reflection and little bits of work so it was going to be interesting on how it would work for a 20 minute piece.

The first 10 minutes worked okay but then I could sense, the constant stopping and starting of reflection was beginning to wear thin and even the wonderful iPad and app couldn't hold their attention for much longer. So I began to stop it less.....and on reflection, this was wise....after all, there is only so much feedback you can give until you forget. This was beginning to happen. So I only stopped it at really crucial times and we managed to then get through it.

So this is a point for our project work I think - keep the reflection time short. Evaluating a 20 minute performance does sometimes need to be done, but keep the stops and start short - otherwise a 20min performance analysed in detail can last 45 minutes and for any class and any age that's a lot. Maybe it would be different if they were Yr10 or Sixth form - perhaps they can cope with the longer time. But I think overall, when evaluating and reflecting on work, if you are not writing it down, there are only so many points that you can make before they will be forgotten and over written by newer feedback points. So this needs to be developed further.

The rest of the lesson was about putting the reflection into practice. I did have to stop the lesson and tell the class off for poor behaviour and standards. But once we performed it again - I have to say the results were pleasing. Even if I did have to cut the ending of the piece. They still knew the content and began to focus.

The class are ready for the performance now.....They just need an audience. The iPad has done as much as it can and so have I.....we just need the performance now!!!

Tags

Archives

About me

Imprint

« 25th July - last lesson ever

2nd July Performance of Rama and Sita

@ 2014-07-10 – 17:10:35

Well.....all I can say is WOW. I was slightly worried about the final performance of Rama and Sita, especially after the way I had to speak to the Yr7's last lesson.

However, they truly amazed me. I am used to students pulling it out of the bag at the last minute and raising their game to a whole new level but.....this level was astonishing.

The lead boy, who causes the most issues due to behavioural problems, had learned his lines PERFECTLY!! considering last lesson he had no clue - he truly was amazing and MADE HUGE PROGRESS!!! The effort he must have put into learning his lines would have been huge.

It is now that I think last lesson really really hit home, watching it back on the iPad and KNOWING what they had to improve on. It reinforces that even though students don't show us all the time, they actually KNOW what it is they have to do to improve and they do it. I s'pose why do it on a rehearsal.....it is just us adults that feel they have to show us every time, time and time again for our piece of mind. But they don't. Hence the stunning performance at the end.

I was incredibly proud of their achievements. IT was a wonderful form project and their performance was wonderful. I can't believe the standard of it. So this project has clearly been effective. The iPad has indeed helped to further progress and eased my teaching. The results were clear for all to see.

I look forward to using this with older year groups now if possible.

Our performance night raised £1,400. As head of department, we will be buying 2 reconditioned iPads for our department. In September - all in my team will have access to an iPad. It will be their own in the department. They will be able to take it home if need be to play etc - but it will be a department teaching tool so we don't have to fight over the 1 we have. I have full confidence that this money will be well spent and this research clearly shows that.

The benefits for student progress is huge, so having 2 more iPads to help students make this progress is a stunning end to the project.

I look forward to more!!!!

Appendix E – Sample Critical Incident Analysis Page

Sample page from Critical Incident Analysis – lesson dated 20/06/2014 (AU)

Time	Event
00.00	Me reassuring students that camera is only filming me.
00.05	Explaining task – 2 min version of The Perils of Pauline. I will film them on the iPad in black and white
	Discussing use of music – finding them music on “magic calculators” i.e. phones.
04.50	Pupils begin collecting mobiles from my drawer.
06.53	Some groups move into A1 to rehearse
07.51	Clear shot of the students using phone to find music
08.09	Pupil asking to use my laptop to find music
08.56	Girls using music
09.15	I put music on from laptop through speakers. iPad ready on desk
12.00	Students ask to use practice room to record their own music on their phones
12.40	One girl clearly seen using phone for music (bottom left of screen).
13.01	Girls move to start working – most have phones in their hands
13.48	Phone found and put on my desk
14.12	One girl asks for book to check something
14.21	Rest of group working on phones and trying out music
16.08	Different music appears
16.31	I go to group to discuss progress
17.02	Group plays me music they want to use
18.36	Different sounds heard from another group trying out sound effects
19.46	Group using music as inspiration for movement and ideas for Pauline’s death
20.34	I urge girls to get up and get on with more active work
21.09	Some disagreement with girls on floor
23.21	One group returns having recorded something and ask me to listen
23.34	They play me back what they have recorded on their phones
23.56	I say that it is fine and they assure me they have more layers to go on top
24.14	I recognise their “sad” music as the Ave Maria and then the beginning of Fur Elise
24.55	I tell the group to put the music together with the acting
28.04	This group gather to check on music
28.52	I walk in and tell them that the group of boys working next door have just filmed their work on the iPad and “they are having a look back at it so when you think you might be ready that’s what we’ll do”.
30.52	Me seen with iPad (right of screen)
31.32	I walk over to another group holding iPad
31.56	Boy comes to check a particular sound from his phone with me.

Appendix F Scheme of Work – AU

Using technology to develop challenge in Physical Theatre in Yr

7

Lesson One

Objectives:

To create shapes with your body

To be a part of a physical theatre machine and to add sound effects

To use flip cameras to help develop the effectiveness of the work.

Warm Up

-Ask the class to get into a standing circle and explain the first activity will be a game to get them into the idea of making movements. Ask the group to remember as many of the following actions as possible. Each person says their name with a movement to accompany it. The group then copy this speaking the name and making the movement. This carries on around the circle. The game starts when one person does the action of their own name and follows with an action of someone else. This person then repeats their own action and follows with someone else's, and so on. This helps concentration, and also removes some of the barriers to making movements and gestures.

Task 1

Explain to the class that we will be using flip cameras this term in order to help them to achieve a higher level in their physical work.

Show them the cameras and explain how they work. One person in each group will be responsible for the camera and they must keep to the same number camera each lesson in order to keep track of their work.

Task 2

On their feet ask them to move into a space on their own. Explain that you are going to call out letters of the alphabet and they are to form those letters using just their bodies. Capital letters are best. Start easy and get harder: I, X, T, L, P, K etc. Remind them that the letters have to be read the correct way round and you are their audience! Try to create an alphabet to take photos of each letter for a display.

Task 3

-Now ask them to get into pairs and make the following letters using two people: H, E, F, A, D, K, M, W etc reminding them of their audience!

Task 4

-Now get the pairs to join up into fours and ask them to spell out a message to the group using letter forms. They might want to do this making separate words as a unit, or single letters at a time, like a ticker-tape. One in the group to take photos of the words and show them on the board for the rest of the class to guess the word.

Task 5

-Discuss what this technique could be used for in creating and showing drama. When might it be most effective?

Task 6

-Now ask the group to do a Mexican wave (from a standing position) and to keep this going for a few rounds. Draw their attention to the fact that it is rather like a machine in some ways...ask them to do it again in a more mechanical manner.

Task 7

-Ask the group to think about the qualities of machines (non-human, repetitive, noisy, etc). Now, in the groups of 4/5 that they created for their word presentations, ask them to put their movements together in a sequence, to make a sort of machine. Ask them to try and alter the rhythms and speeds of the movements so that they are not

all moving in the same way. Process of creating to be filmed by a member of the group.

Task 8

-Show one film to the rest of the class.. What else do we need to add to the movements? Sound. Ask around the group for each person to make a sound that they feel could represent some part of a machine sound. Now the groups to get back together and work out how they could put sound with their movement sequences. They are to try and make contrasts in rhythms, tones, loud, soft, high and low, fast and slow, short and long to make the sound of the machine more interesting. New version to be filmed.

Task 9

-Each film to be shown- ask the class what they think each machine could be making or doing. This should provoke some interesting ideas.

-**Plenary** – discuss what machines are built for a purpose e.g. making biscuits or shoes – come up with some ideas for next lesson.

Lesson Two

Objectives:

To participate in a whole class physical theatre machine

To understand what body props are and be able to demonstrate your understanding

-Ask them to think about machines designed for a purpose as at the end of last lesson eg biscuit-making or bottling, or even a machine that could move along/around such as a fence erecting machine, or one for digging and filling in holes etc.

Task 1

-Groups of 6/7. Explain that we are going to participate in a group physical theatre machine – the more robotic in movement and sound the better. Get them up a pair at a time to create it. They can link onto other people's movements and sounds – it should work as one machine. Individual movements to be filmed as well as group machine.

Task 2

Double the group sizes-Try this with an engine and then a production line like a chocolate bar manufacturer. Being robotic in this way demonstrates how we can make almost anything with our bodies – albeit abstract! One to film

-Explain that quite often in physical theatre, the actors use themselves rather than props or set. What would be the advantage of using no props or set? Think of stage traffic etc.

Task 3

-In pairs ask them to make a chair from their bodies. Ask someone to sit on one of the chairs to see if it works! Ask them to make a wardrobe, a revolving door etc. (Anything you can think of really.)

Task 4

Groups of 4/5 Turn your attention to other objects now... a motorbike, (clearly it doesn't have to move!) a washing machine, a London Underground Escalator (with moving pictures along the side), a clock (analogue), a life support system, a dentist's chair, etc. Again, their imaginations are the only limit on this. However, they do like the motorbike to try out as a starting point. Take photos of each object

-Ask them to show their photos to the group who can guess what they are

Task 5

-Think of a room in a house e.g. kitchen or bathroom (are the most interesting) – they should create working objects in that room – they can move around to work as a team for each object if they like but they should have one person operating all of the objects or equipment.

GAT: Create a series of 2 or 3 rooms

Film with a narrator as estate agent showing someone around the house.

-Plenary – a brief discussion on the merits of physical theatre – how do you think it is used in professional theatre? To show abstract concepts, things we can't show naturalistically etc...

Lesson Three

Objectives:

To begin work on your assessment piece using physical theatre techniques

To learn a physical theatre company devising technique (Frantic Assembly - chair duets)

To use the film and photos you have taken to help the group produce a more challenging piece of work.

Warm up – Who started the movement?

Task 1

-Find a partner and sit side by side on chairs – as close as possible. Each person does three movements that mostly involve their partner e.g. pushing their head down, pushing or pulling their arm away or it could even be just turning their own head away. Each person does this so you have a series of 6 movements.

-Practice this series of movements on a loop for one minute until it is fluid

Task 2

Film one other pair and evaluate what the story looks like between these two people. Explain that most physical theatre companies use techniques like this to create

movement and then they look at it and decide what the story is from that rather than the other way around.

Task 3

-Show the other pair your film of them and try to teach each other your movements or intersperse them so that you create a piece with four people and your movements.

Task 4

-Briefly review the types of movement and sound effects we have looked at using the photos and the film.

Task 5

Each group is to look through their footage on the camera and read the story of LRRH in order to choose which techniques they are going to use in order to tell the story using physical theatre.

Plenary – class to write words on the board that reflect how they feel about the work they have completed in the lesson.

Lesson 4

Lesson Objectives

To be able to put into practice the physical theatre techniques they have learned.

To push the boundaries of physical theatre by attempting more challenging techniques.

Warm up

Musical statues

Task 1

-Read through the story of Little Red Cap (Little Red Riding Hood but with a dark twist – it is a Brothers Grimm tale). You could ask students to read aloud. As it is being read, get students up to act out the story – whoosh story.

Task 2

-Put students back into their groups of 5/6 and they should begin to create sections of the story using physical theatre and the footage from the flip cameras as a resource.

They can adapt the story in order to change the ending or make it darker.

Task 3

Each section needs to be filmed and reviewed as they go along, checking on the effectiveness of the physical theatre techniques they are using.

Task 4

Show the completed films to the rest of the class and evaluate for :

Use of physical theatre techniques

Use of sound effects

Ability to create shapes with their bodies.

Plenary

Peer assessment using new AFL learning ladders.

There was once a little girl who was loved by everyone, especially her grandmother. The old woman gave the

girl a red velvet cape with a hood that looked wonderful on her so she never took it off. From then on she was known as Little Red-Cap. One day her mother told her to go to her grandmother's with some wine and cakes because the grandmother was ill, but she warned her daughter never to stray from the road. Little Red-Cap was well on her way when a wolf crossed her path. The wolf told her how she wasn't taking her time to look at the flowers and trees, so Little Red-Cap picked some flowers and slowly made her way deep into the woods. Meanwhile, the wolf found the grandmother's house and said he was Little Red-Cap so the grandmother let him in. When the wolf got in the house, he devoured the sick old lady and disguised himself with her clothes. Soon Little Red-Cap realized where she was and quickly made it back to her grandmother's. When she got in the house, she noticed how odd her grandmother looked but talked with her nonetheless. The wolf soon ate her as well and then fell asleep, snoring loudly. The huntsman heard him and went inside the house. He cut open the stomach of the wolf, freeing Little Red-Cap and her grandmother. Then he stuffed stones inside the wolf's stomach, and when he woke up, he died. Little Red-Cap had learned her lesson, and the next time a wolf crossed her path, she devised a trap with her grandmother. They set a pail of water sausages had cooked in under the chimney, and the wolf fell in and drowned.

Appendix G CR Sample Lesson Plan

Year 7 - Drama and Storytelling

Physical Theatre Lesson 1

Aims: To introduce the class to the term Physical Theatre and what it entails and how we use it in Drama.

- To create some physical theatre
- To understand the term and how it can be used in storytelling

Beginning 1: 10mins Class in and register.

Sum up the past few lessons in Drama - all to do with Role and Acting. Question the class using the Ipad 'Random' Name picker rather than hands up what strategies are used to help us act in role?

- B/L, F/E, Movement, Eye Contact

These should all appear. If not prompt more.

Middle 1: 30mins

Using the Ipad - team shake app - get the groups into differentiated groups of 5.

Explain to the class that we are now ready to move on. We can now act in role and perform a role - but now we need to create the story.

Question the class if anyone can remember from the first ever lesson what a 'setting the scene' still image actually is?

Hopefully someone can. It is about using your bodies to 'set the scene' and hopefully they'll say BOAT, or FOREST.

Explain to the class that we actually have a special term for this rather than just still image 'Setting the scene'

PHYSICAL THEATRE

In their groups quickly have a discussion as to why they think it's called Physical Theatre.

Give the answer and compare to what they said.

Physical Theatre (Drama Style)

1. Physical - movt sequences, lifts, jumps, moving
2. Representations of objects/scenery

Explain how clever the technique is with regard to story telling.

Using the Team Shake app get them into new groups of 3.

1. Physical. Each trio has one block Experiment with 'lift' 'pull' and 'slide' one student on block - others off. Get one student off and replace with another.

Create another 2 sequences, so everyone has been on the block - devise another 3 sequences. (6 in total)

End 1:

Watch them back. Now link to the idea of how this can be a 'transition' from one image to another. This Physical Theatre in its simplest form. Tick the whiteboard on the left side of the physical Theatre definition.

Beginning 2:

Now using the blox and their bodies they are to create parts of the story that would help set the scene. Looking at the right side of the definition of Physical Theatre.

Middle 2:

Using team shake on the Ipad get the students into 3 groups (9 or 10 in each)

Groups are to create 2 from the following list.

- A Sailing Boat
- A Throne
- or groups own choice.

Don't watch these back yet as we now want to develop them further...

Using some of the simple movement ideas we explored in the first part of the definition of

Physical Theatre Lesson 1 continued

Physical Theatre groups are to choose an order and link the images with movement sequences.

End 2:

Perform these back - all 3 images with movement sequences in between. Using the iPad film the results and watch them back.

We won't REFLECT on them now - we will use it as a tool to start next lesson off - watching the work back again....but this time analysing it and reflecting on it. All too many times the reflection at the end is rushed due to only having a few minutes left - so we'll enjoy watching the work and laughing - which will no doubt happen, and then at the start of next lesson - analyses it much more. Sometimes, having the gap of time means better reflection too.

END OF LESSON 1

By the end of the lesson pupils will have:

1. understood the term physical theatre
2. created a basic piece of physical theatre that both has an image and movement.
3. devised some drama using the technique physical theatre
4. worked in numerous group sizes and developed their working relations with the form

Physical Theatre Lesson 2

Aims: To develop their understanding of Physical Theatre and to introduce Cloth to their work.

- To record them using the Ipad and watch them back using the ipad in order to reflect (peer assessment) to then improve the work
- To introduce them to using cloth within their physical theatre work and to develop their work created by integrating cloth.

Beginning 1: 10mins Class in and register. Question the class using the Ipad 'Random' Name picker rather than hands up.

Who can remember one of the definitions of physical theatre?

repeat using the ipad random name picker for the other definition.

Physical Theatre () Drama Style)

1. Physical - movt sequences, lifts, jumps, moving
2. Representations of objects/scenery

Middle 1: 15mins

Get the class back into their 3 large groups and check if they can remember the task

- A Sailing Boat
- A Throne
- or groups own choice.

3 still images and 2 physical transitions.

Give them time to recap.

End 1: 20mins

Set the studio up into performance conditions and watch and record using the IPAD.

Perform all 3.

Watch them back on the ipad and self evaluate - picking out bits that worked well and that didn't work well. Use the physical theatre definition as a 'success criteria'

Use the ipad for pausing and rewinding and focussing on elements to improve or highlight. Tell them about the power of the ipad and how we'll use this reflective technique more in the coming weeks.

Beginning 2: 10mins

Gather the class around the whiteboard. Have plenty of cloth ready to show the class. Explain the principles of the cloth and why we use it. Give the groups two pieces of cloth each. Get them to incorporate the cloth - wherever they decide and to improve their work if need be from their evaluations from the Ipad. If they wish they can get the ipad and re watch their work in their groups again.

Middle 2: 30mins

Groups have time to practice, re work their piece and add in the cloth.

End 2: 15mins

Watch the work back and again record it and watch the work back on the ipad projection.

End of lesson

Extension if needed - otherwise, save for Lesson 3.

Get the class around the whiteboard and either watch the You Tube clips or Where the Wild Things Are - or do a classic storytime, primary school feel and tell them the story!

Use TEAMSHAKE on the ipad to get the class into little groups of 6.

Physical Theatre Lesson 3

Aims: To explore the short story 'Where the Wild Things Are' and to begin to implement their knowledge and understanding of Physical Theatre and dramatise the story

- To devise and perform sections of the play
- To use physical theatre and cloth and simple in role acting to dramatise the story.
- To use the ipad 'coach's eye' app to analyse the work during feedback and evaluation of the dramatisation

Discuss what storytelling techniques to use as well as PT, Blox and Cloth.

Actor as Max, Narrators in the group or Max as a self Narrator.

Middle 2: 30mins

Groups have time to practice, re work their piece and to POLISH

End 2: 30mins

Watch the work back and again record it and watch the work back on the ipad projection using the new app Coach's Eye.

End of lesson

Beginning 1: 10mins Class in and register.

Middle 1: 10mins

Remind the class of the story 'Where the Wild Things Are' and that we began working on it last lesson. Count off the class using 1,2,3,4. Get them to choose a specific moment in the story and MARK it using a still image. This technique is called MARKING THE MOMENT. It is a specific moment of interest. it's not a general still image. They can use 4 blox each and piece of cloth.

End 1: 10mins

Show back the images and discuss HOW we knew what moments they were.

Get the class back into the groups from last lesson. Did any of the groups mark the bedroom changing or the boat part of the story? If not set up this next part of the lesson. Project the words on the whiteboard.

Beginning 2: 5mins

Using Physical Theatre - blox and cloth they must dramatise and tell the next part of the story or where the wild things are. They must really think about how to TELL the story both VERBALLY and VISUALLY.

Appendix H Initial and Final Template

These templates have been included to show the difference between the initial and final templates as developed by King (2004). This difference was also apparent in my own research and so these serve as a good example of the changes which can occur.

Initial template

CRISIS CONTACT	Provision of contact numbers	
INFORMATION	Carer's understanding of how to use	
SOURCES OF SUPPORT	Access to.	GPs District Nurses Social services Out-of-hours services Night-sitters
	Communication with.	
IMPRESSIONS OF SERVICES	Happy with.	GPs District Nurses Social services Out-of-hours services Night-sitters Services in general
	Dissatisfied with.	
ACCESS TO DRUGS AND EQUIPMENT	Drugs left in home Delivery from pharmacy Availability of equipment	

DEATH AND BEREAVEMENT Support at time of death

Bereavement support

Effects on Carer and family

<http://www.hud.ac.uk/hhs/research/template-analysis/example-1>

Final template

1. CRISIS CONTACT INFORMATION	1. Sources provided	1. Out-of-hours DNs 2. GP out-of-hours service 3. In-hours PHCT
	2. Feelings about information	1. Reassurance 2. Confusion 3. Annoyance re. lack of information
2. QUALITY OF OUT OF HOURS CARE AND SUPPORT	1. Out of hours District Nurses	1. Excellent service 2. Failing to listen 3. Call-out times
	2. Out-of-hours GPs	1. Limited use of 2. Satisfaction with service 3. Well-informed about patient 4. Uninformed about patient
	3. Other out of hours staff (night-sitters, social services)	1. Confusion re. roles 2. Availability/lack of night sitters 3. Valued service 4. Importance of continuity

		<ul style="list-style-type: none"> 5. Concerns re. ability of younger staff to cope 6. Reliability of service 7. Inflexibility of social services home care provision
	4. In-hours PHCT members (DNs, GPs)	<ul style="list-style-type: none"> 1. Appreciation of availability out of hours 2. Personal commitment of staff
	5. OOH staff in general	<ul style="list-style-type: none"> 1. Good support 2. Access issues
3. DRUGS AND EQUIPMENT OUT OF HOURS	1. Access to drugs	<ul style="list-style-type: none"> 1. Left in patient's home 2. Problems with patient self-administration 3. Reassurance from knowing how to access in emergency 4. Arrangements for delivering prescriptions 5. Problems in collecting prescriptions
	2. Access to equipment	<ul style="list-style-type: none"> 1. Use of syringe drivers 2. Equipment delivered out of hours 3. Appreciation of access out of hours 4. Late and/or inappropriate provision of equipment
4. GENERAL CARER SUPPORT ISSUES	1. Problems re. secondary care	<ul style="list-style-type: none"> 1. Good clinical care 2. Long journeys 3. Waiting times

		4. Poor communication with patient/carer 5. Poor communication with primary care 6. Insensitivity in dealing with patients/carers
	2. Role of Macmillan Nurses	1. Confusion re. role 2. Surprise at lack of "hands on" role
	3. Social services support	1. Delays in receiving benefits 2. Delays in installing equipment 3. Insensitivity in dealing with bereaved carer
	4. Bereavement care	1. Offered by PHCT 2. Counselling arranged 3. Continuing relationship with staff post-bereavement
	5. Removal of drugs / equipment	1. Distress caused by failure to remove 2. Prompt action to remove by DNs
	6. Overall quality of in-hours care and support	1. Good access in-hours 2. Excellent support from PHCT 3. Poor support from individual staff

<http://www.hud.ac.uk/hhs/research/template-analysis/example-1>

Appendix I - Permission letter to CR's and AU's schools

03/11/2013

Good luck with the research- sounds a very exciting project

Regards

Head teacher at CR's and AU's school

Sent from my iPad

On 1 Nov 2013, at 12:12, "Kathryn Lupson" <kl4758@my.open.ac.uk> wrote:

----- Forwarded message -----

From: Kathryn Lupson <kl4758@my.open.ac.uk>

Date: 1 November 2013 12:11

Subject:

Dear Sir,

Thank you for taking the time to read this correspondence. A few years ago I was delighted to ask your Drama department to take part in the research I was carrying out for my MRes. As I proceed with my studies to a Doctorate in Education CR has once again agreed to help me with my research.

I should explain the details at this point. My research is taking the form of a piece of Action Research, looking at my own practice and that of CR. We have already met twice to discuss the details and are both happy with the results. We are going to integrate the use of technology into the work we are carrying out with our respective Year 7 classes. The research is focussed on the creativity of the teacher in using the technology. The lessons will be filmed as this will form the data for my research. Ethically speaking here there are no permissions to be sought as the filming will be focused on the teacher and will not involve anything other than the normal activities of the students in the lesson.

The Action Research project will last the whole school year, with three cycles of classroom work and filming. Whilst the main aim of the research is to complete my EdD I have been invited to submit a research paper on this subject for a conference at Harvard in March of 2014. CR has agreed to be my co-researcher and as such will have a increased involvement in the research and hopefully in the presentation of the research at various conferences.

As you can see the value of the research is enormous and I would like to take this opportunity to thank you for your kind co-operation at this point.

If you have any further enquiries please do not hesitate to ask either CR or myself or if you wish, please feel free to contact my supervisor, Dr Diana Harris on:

d.harris@open.ac.uk

Yours sincerely,

Kathryn Lupson

Head of Drama

----- High School

Edd student at the Open University

Appendix J – Consent form from CR



Consent form for persons participating in a research project

AN INVESTIGATION INTO THE ATTITUDES AND PRACTICES OF DRAMA TEACHERS WITH REGARD TO THE USE OF TECHNOLOGY IN THEIR LESSONS

Name of participant: CR

Name of principal investigator(s): Kathryn Lupson

1. I consent to participate in this project, the details of which have been explained to me, and I have been provided with a written statement in plain language to keep.
2. I understand that my participation will involve answering a questionnaire and participating in a blog and being filmed and I agree that the researcher may use the results as described in the plain language statement.
3. I acknowledge that:
 - (a) the possible effects of participating in this research have been explained to my satisfaction;
 - (b) I have been informed that I am free to withdraw from the project at any time without explanation or prejudice and to withdraw any unprocessed data I have provided;
 - (c) the project is for the purpose of research;
 - (d) I have been informed that the confidentiality of the information I provide will be safeguarded subject to any legal requirements;
 - (e) I have been informed that with my consent the data generated will be stored at the Open University and will be destroyed after five years;
 - (f) if necessary any data from me will be referred to by a pseudonym in any publications arising from the research;
 - (g) I have been informed that a summary copy of the research findings will be forwarded to me, should I request this.

I wish to receive a copy of the summary project report on research findings

yes
(please tick)

Participant signature CR

Date: 18 November

Kathryn Lupson kl4758@my.open.ac.uk
Supervisor: Dr Diana Harris
EdD Course Supervisor: Dr Kieron Sheehy
Open University
+44 (0) 845 300 60 90

Appendix K - E-Mail correspondence between AU and CR

26/09/2013

CR wrote...

Eeek - that sounds horrid...I'll look...maybe weds?

Sent from my iPad

On 26 Sep 2013, at 19:21, "Kathryn Lupson" <kl4758@my.open.ac.uk> wrote:

My Tuesday is looking remarkable - strike day and I have a 1 1/2 hr appt at the dentist at 3.30pm.
Any other day is great

K

On 26 September 2013 19:20,

CR wrote.....Dust has indeed settled....We got good :(but nothing we didnt already know ;)

Sounds a plan - how about Tuesday?

Sent from my iPad

On 24 Sep 2013, at 07:03, "Kathryn Lupson" <kl4758@my.open.ac.uk> wrote:

Hi CR,

Perhaps now that the dust has settled we can get together for that coffee next week? I have a conference on 5th October and would like to be able to report some progress to my supervisor. Let me know when is good for you.

Thanks

Kathryn

On 10 September 2013 18:56, CR wrote:

Panic stations!!! Lol. I left school at 6 - usual time for me, and guess what car park was full!!!! Lol. It's normally empty bar my car!!! Lol. Thanks and we'll go for coffee next week, look forward to it ;) stu x

Sent from my iPad

On 10 Sep 2013, at 14:14, "Kathryn Lupson" <kl4758@my.open.ac.uk> wrote:

Just heard the news - Good Luck!!

Will be in touch next week when it's all over

Kathryn

On 9 September 2013 12:08, CR wrote:

I'm up for whatever.....what do you need me to do ?

From: Kathryn Lupson [mailto:kl4758@my.open.ac.uk]

Sent: 04 September 2013 09:24

To: CR

Subject: Research [Spam score:9%]

Dear CR,

I hope that you had an enjoyable and restful summer break.

I am writing to you because as part of the questionnaire that you answered for me last year, you indicated that you were willing to take part in further research on the topic of using technology in Drama. I would be delighted if I could still count on your continued interest.

The next stage of my research is a piece of action research focusing on how teachers can use technology creatively in their lessons. This research is based on the teachers and therefore would require some commitment on your part. Action Research is a method used to improve our own practice by studying what we do and reflecting on it. Your involvement would be as a co-researcher. The research would take the form of a series of half termly cycles:

- 1) Planning meeting (Skype, Elluminate or other) to decide which technology we want to try and with which classes etc. Planning a series of lessons together in order to explore these ideas.
- 2) Spending the next half term implementing these ideas whilst recording our thoughts on a blog, through Skype and maybe with some video observations of the ideas in action.
- 3) During the next ½ term there is time to reflect on what we have learned and incorporate this into the next planning and implementation cycle.
- 4) There would be a further cycle during the summer term.

Each teacher will carry out their own research in their own school.

As a results of the analysis of the questionnaire that you answered last year it has become clear that as Drama teachers we are more than capable when it comes to using technology. What we lack is time and expertise. This piece of action research is designed to deal with both these issues and to develop our skills further. I would like the focus of the research to be on using technology that we already have access to. There are several options available here such as:

- a) Using the same technology with three different groups throughout the year or
- b) Working with the same group 3 times using different types of technology each time.

I look forward to hearing from you and hope that you will see this as an exciting way to “play” with technology in the company of other Drama teachers.

Thank you in advance for your enthusiasm and I look forward to working with you. I would be grateful if you could reply before the end of September so that we can get together soon,

Yours sincerely,

Kathryn Lupson.

kl4758@my.open.ac.uk

Tel: 000000000 (after 5pm) if you would like to discuss the research further.